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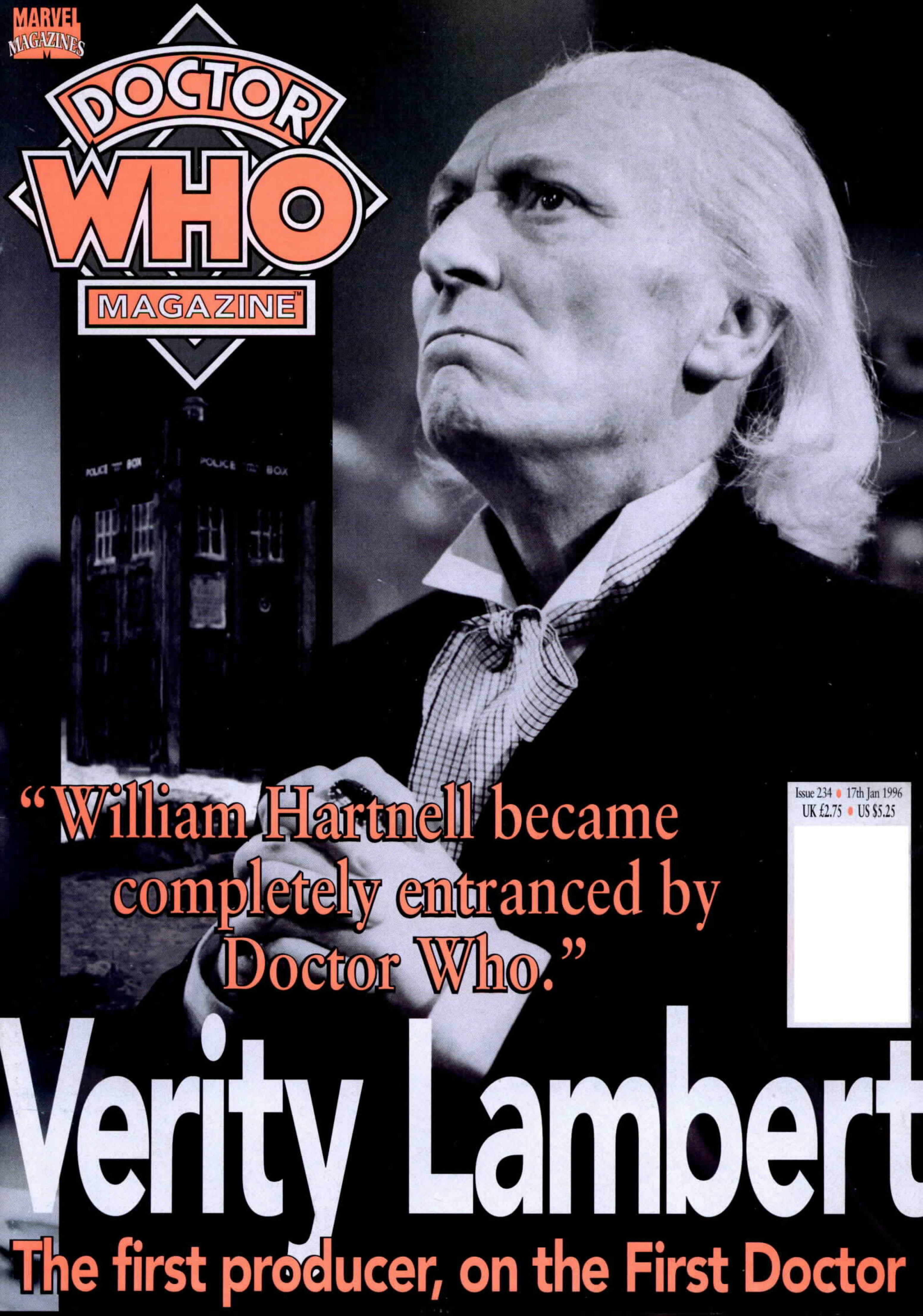
DOCTOR WHO MAGAZINE™



"William Hartnell became completely entranced by Doctor Who."

Issue 234 • 17th Jan 1996
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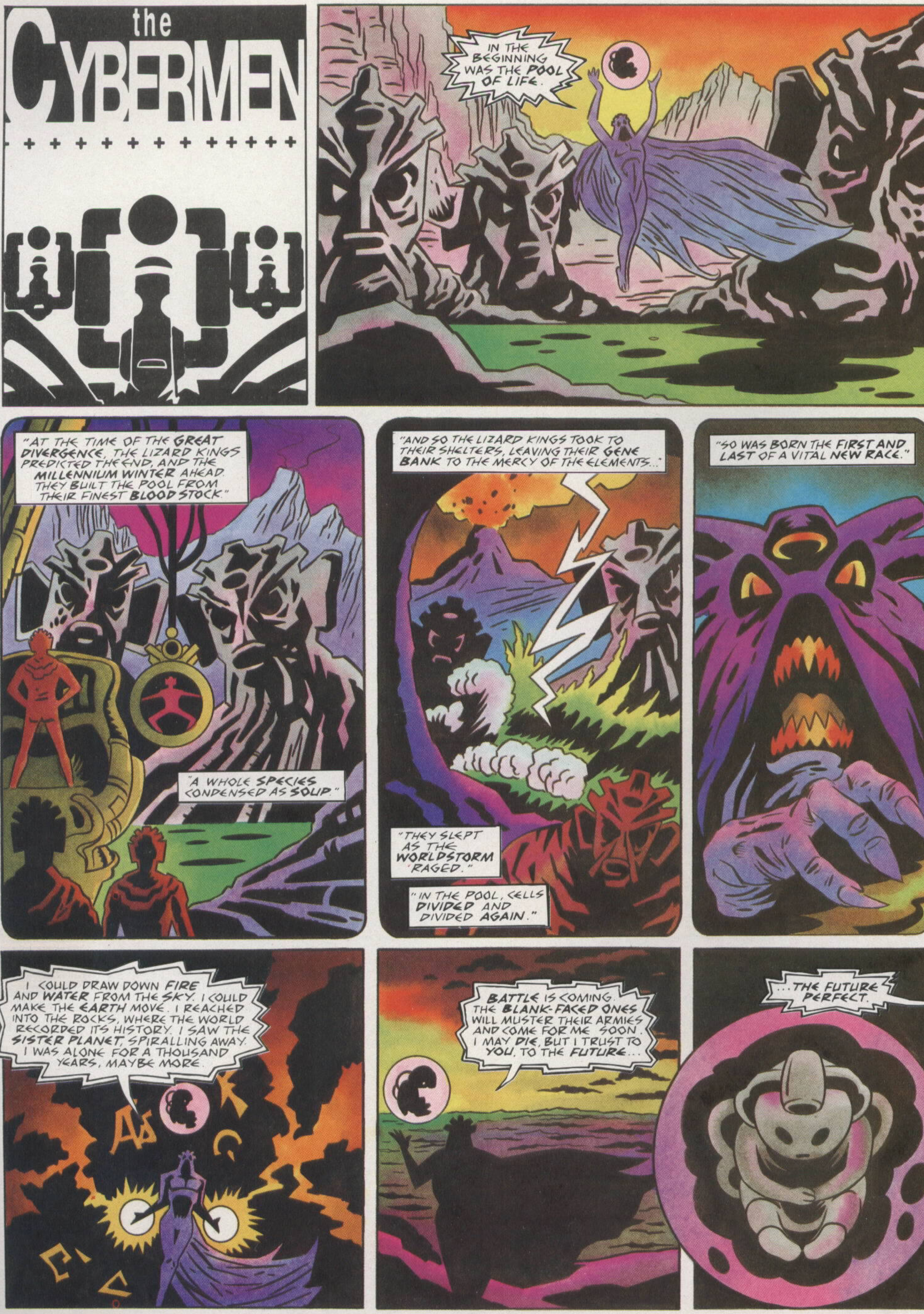
Verity Lambert

The first producer, on the First Doctor

the CYBERMEN


IN THE BEGINNING WAS THE POOL OF LIFE.
"AT THE TIME OF THE GREAT DIVERGENCE, THE LIZARD KINGS PREDICTED THE END, AND THE MILLENNIUM WINTER AHEAD. THEY BUILT THE POOL FROM THEIR FINEST BLOOD STOCK."
"A WHOLE SPECIES CONDENSED AS SOUP."
"AND SO THE LIZARD KINGS TOOK TO THEIR SHELTERS, LEAVING THEIR GENE BANK TO THE MERCY OF THE ELEMENTS..."
"THEY SLEPT AS THE WORLDSTORM RAGED."
"IN THE POOL, CELLS DIVIDED AND DIVIDED AGAIN."
"SO WAS BORN THE FIRST AND LAST OF A VITAL NEW RACE."
I COULD DRAW DOWN FIRE AND WATER FROM THE SKY. I COULD MAKE THE EARTH MOVE. I REACHED INTO THE ROCKS, WHERE THE WORLD RECORDED ITS HISTORY. I SAW THE SISTER PLANET, SPIRALLING AWAY. I WAS ALONE FOR A THOUSAND YEARS, MAYBE MORE.
BATTLE IS COMING. THE BLANK-FACED ONES WILL MUSTER THEIR ARMIES AND COME FOR ME SOON. I MAY DIE, BUT I TRUST TO YOU, TO THE FUTURE...
...THE FUTURE PERFECT.

I'm writing this editorial on the afternoon of 23rd November 1995, the thirty-second anniversary of the screening of the first episode of *Doctor Who*, and I've had one of the most challenging and thought-provoking working days of my life. Appropriately, this morning I sat down and watched a whole four-part *Doctor Who* story with a group of ten and eleven-year-olds at a primary school in South London. Few of them have seen more than the odd episode of *Planet of the Daleks* on its repeat in 1993, so *Doctor Who* has never been part of their lives. Among their favourite television programmes are *Mighty Morph'n Power Rangers*, *The New Adventures of Superman*, *Absolutely Fabulous* and *Neighbours*. Their comments on the episodes – the story, the characters, the acting and the effects – have given me the clearest possible view of how a new series of *Doctor Who* will be received by the new generation of its key audience. Ten is the age when one is supposed to find *Doctor Who* at its most exhilarating and intoxicating, and is also the age where I and most of the *Doctor Who* fans of my acquaintance decided that nothing less would do. The question I needed answering, however, was can the series still cut it? Is there still a demand for *Doctor Who*'s strange blend of the gothic and the whimsical? Find out in a special feature next month, as the prospective viewers whose opinion *really* counts have their say. Don't miss it.

Much as I would like to end this editorial on that point, I'm afraid I also have to relay bad news. The rising cost of newsprint means that we've been forced to increase the cover price of DWM, as of next issue, from £2.75 to £2.95. I'm terribly sorry about this, but we have held off for as long as we can. If it helps to soften the blow, remember that this is our first price rise for over a year, and that in that time, we've got rid of all our black-and-white feature pages and the average word-count per page has increased from 800 to 1000 – so there's now more to read than ever before! Of course, it's now the best time to subscribe, before all the rates are adjusted next issue (I wasn't supposed to mention that).

Oh look, there's just enough space to wish a Merry Christmas to all of you at home . . .

Gary

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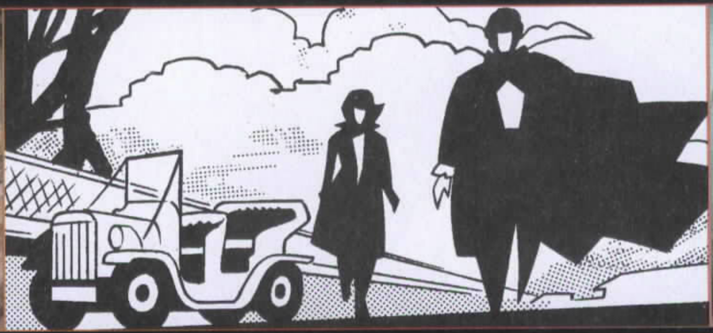

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This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine**, Marvel Comics UK Ltd., 13/15 Arundel Street, London WC2R 3DX, England. Entries must arrive by second post on 6th March 1996.

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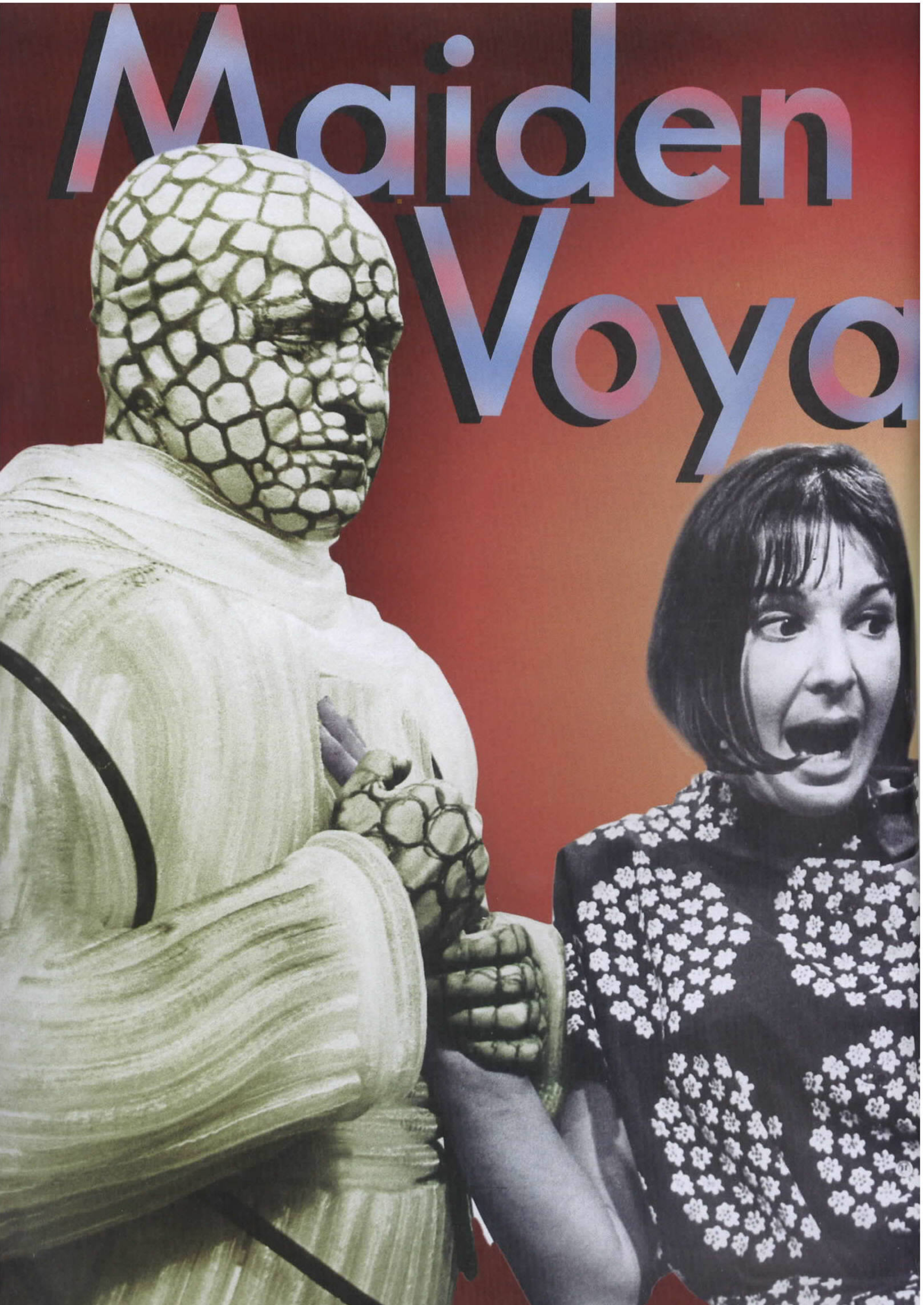
Maiden Voyage

Verity Lambert was the first producer of *Doctor Who*, and helped steer the show through its troubled journey to the screen, while simultaneously facing down resentment and bigotry within an inflexible and mysoginistic BBC. In the first of a two-part interview, she talks to Peter Griffiths about those daunting but invigorating first months.



Verity Lambert, *Doctor Who*'s first producer, needs little introduction. Now one of the leading lights of the British film and television industry, she is an astute businesswoman who, with her company Cinema Verity, is responsible for many of the most highly regarded productions on our screens today. In the last thirty years she has masterminded television successes as varied as *The Newcomers*, *Rumpole of the Bailey*, *Minder*, *Danger UXB*, *GBH* and *Class Act*, as well as seven feature films. She was made 'Veuve Clicquot Business Woman of the Year' in 1982, and '*Woman's Own* Woman of Achievement' the following year. In 1991 she was the recipient of the 'Women in Film Business Award'.

The facts of *Doctor Who*'s creation are widely known. Painstaking research over recent years has brought a lot of new information to light, and DWM led the way in describing the series' transition from Sydney Newman's initial concept to one of British television's landmark productions. In talking to Verity, I instead sought an account of her own feelings towards the series, and a personal reaction to some of the material recently unearthed – *impressions* rather than facts.

Verity was in her late twenties and working as a production assistant on ABC's *Armchair Theatre* when she was contacted by her old boss, Sydney Newman, and invited to join him at the BBC. I asked her for her own memories of the origins of the series. "*Doctor Who* was the first thing I produced. I was asked to make it by Sydney, who was then Head of Drama at the BBC. Together with Donald Wilson he had thought up the basis for *Doctor Who*, so what I received when I took up the job was a page of pertinent material about the characters and the mystery of the Doctor – who he was, where he came from, whether he had possibly stolen the TARDIS, that sort of thing. As we saw in the early episodes, he certainly didn't

know how to work it very well. Initially the character of Susan was not related to the Doctor. She was a young girl who was really there to get into trouble and scream – completely politically incorrect, of course! It wouldn't happen these days. She was the *Perils of Pauline* character, and the two school teachers represented the Earth view.

"All that was there, but very briefly. What was wonderful about that particular piece of paper was that every character had a function. The reason that the Doctor was unpredictable and in some ways childlike – and sometimes childish – was that if we had a know-it-all who provided the answer to everything you would get a boring story with no conflict. In this case, if the story was a little bit thin, you could always use Doctor Who's unpredictability, and the fact that he did silly things, to plunge the group into further trouble. Sydney and Donald had well thought-out areas where we could use the characters in a creative way."

Production assistant to producer is an unusually large promotion. Verity must have been apprehensive, taking such a large step. "I suppose I was in a way, except that I had the glorious ignorance of not really knowing what was in store for me. It was a fantastic opportunity, so I had a real desire to get it right. Being very honest with you, I would have taken a job producing anything because I wanted that opportunity. But I was extremely lucky to be given the chance to join the big league, with a huge promotion to producer, and also to work on something which was innovative and fresh, and terrific fun. We had our ups and downs, you always do, but we never felt we were making a copy of something else."

I was interested to know what path Verity's career would have taken if this job hadn't presented itself. "I felt very stuck at the time, and I'd given myself a year to either move somewhere in television or get out. I think what I wanted to do more than anything else was be a director, but I don't know that I'd have been given the chance. I might have been interested in being a script-editor but again, it's the opportunity. I had worked with Sydney Newman and always told him that I could do more, but people don't always listen to you when you tell them that! So I don't know what would have happened, or whether I'd have stayed in the business at all.

"By the time I actually got to the BBC, we didn't have a very long run-up. I think I arrived in July, so we only had three months to set up what was mooted as a fifty-two episode show. You'd never be able to do it nowadays; it was a scramble for us to do it then. The first serial, where the TARDIS went back to the cavemen era, had already been commissioned by the time I got there, and it filled me with a certain amount of trepidation. We were dealing with basic Stone Age people who didn't speak a very complicated language, and if you have people jumping around in skins, there's a real danger that you will end up with something comic. I don't think, had I been there, that I would have commissioned a first serial set that far back in time. I might have played it a bit safer.

"The writer, Tony Coburn, had made some alterations to the original format. The major one was that Susan had become Doctor Who's granddaughter, which was a plus because you had a character who in one sense was a young girl with all that growing up to do, but in another was extremely knowledgeable because she came from a planet which was much more advanced. That provided us with a rather more interesting character than was first suggested. Sydney, I think, was very reluctant to begin with, but eventually accepted that this was a good idea."

Previous spread: Verity Lambert surrounded by (left to right) Malpha, Celation, Sentreal and Trantis, the Planetarians from the *Doctor Who* episode *Mission to the Unknown.*

Top right: Barbara Wright (Jacqueline Hill) and Ian Chesterton (William Russell) explore the Totter's Lane junkyard in the first episode of the first story, *100,000 BC.*

Right: Cameras line up on William Hartnell and Carole Ann Ford on the set of the TARDIS for the first episode. Photos © BBC Video

Far right: The Doctor (William Hartnell) and Susan (Carole Ann Ford) get that sinking feeling after the plug is pulled on the fourth episode of *Planet of Giants.*

I wondered about the extent of Sydney Newman's involvement in the day-to-day running of the series. "Donald Wilson, the Head of Department, was much more the person I would report to. Sydney was quite involved at the beginning in casting and setting up scripts, but the great thing about him was that he didn't believe in hiring a dog and barking himself. But because it was Sydney's baby, we would have meetings from time to time and he would say things like, 'I don't want any bug-eyed monsters!' He was, as is well known, furious about the Daleks when they came up!

"On the whole I was given a very free hand. I was fortunate to have an associate producer called Mervyn Pinfield appointed by Donald and Sydney. He was part of the Langham Group, and he knew his way around the BBC. Although a technician, he was not an unimaginative person, and was very open-minded and a great help to me. He was able to say if we could or couldn't do a thing, but he never said 'no' simply because it hadn't been done before. Once we got on down the road and knew what we were doing, he left."

Verity recalls that Rex Tucker had originally been allocated to direct the first story. Rex had been the 'caretaker producer' of *Doctor Who* in the months before she arrived, a job he did not relish by all accounts. I asked Verity what she knew about some of the decisions he had taken. "He may have been responsible for commissioning the first serial, I don't know . . . I don't remember being told that he'd contacted someone about the title music – I wouldn't start commissioning music until I knew stylistically what the series was going to be . . . I certainly didn't know he'd originally cast an Australian actress as Susan.

"Rex was very experienced and quite an old-time producer at the BBC. He had very definite ideas about how he saw *Doctor Who* and who should play the part. I'm afraid that he and I did not share the same views and I think he eventually asked to be removed. We didn't really clash, but he felt there would just be a constant argument about everything, really. Our ways parted quite quickly."

This difficult attitude to the series was reflected by whole departments in the BBC. In the months before it reached viewers' screens, all manner of internal politics threatened the series' early development. "I think that was for two reasons. Firstly, this was a children's show, aimed at eight to fourteen-year-olds. Children's drama had traditionally been done by the Children's Department, but *Doctor Who* was being done by the Drama Department. Way before I arrived on the scene, I think the daggers were drawn between the Head of Children's Television and Sydney. There was a real political inter-departmental war going on about it. Once Sydney had won that battle, he then had to convince the people in the Drama Department who felt that *Doctor Who* was beneath them and shouldn't be taken seriously. You had that sort of feeling, not from everybody, but amongst people in general. There were all these little things brewing. Sydney was a very outspoken person who came into the BBC and turned everything upside down, and a lot of people felt that things should have continued the way they always had.

"Then, all of a sudden, this woman arrived on the scene. Not just a woman, but a very young woman comparatively, and the only one in the department. I had never produced anything, I hadn't got a university degree – I was not a BBC-type person. Sydney was a man in his late forties, and he had a very, very strong reputation as a major producer. He'd been Head of Drama at ABC Television and produced *Armchair Theatre*, which was considered to be one of their most innovative programmes, whereas people looked at me and said, 'Well, what's *she* done? Why is *she* here? Why isn't one of *our* people doing this?'

"Initially I was aware that I was an oddity. People were not particularly rude to my face, but they were obviously quite shocked when they met me for the first time. I didn't feel that I was taken seriously by the servicing departments. Not all of them – the special

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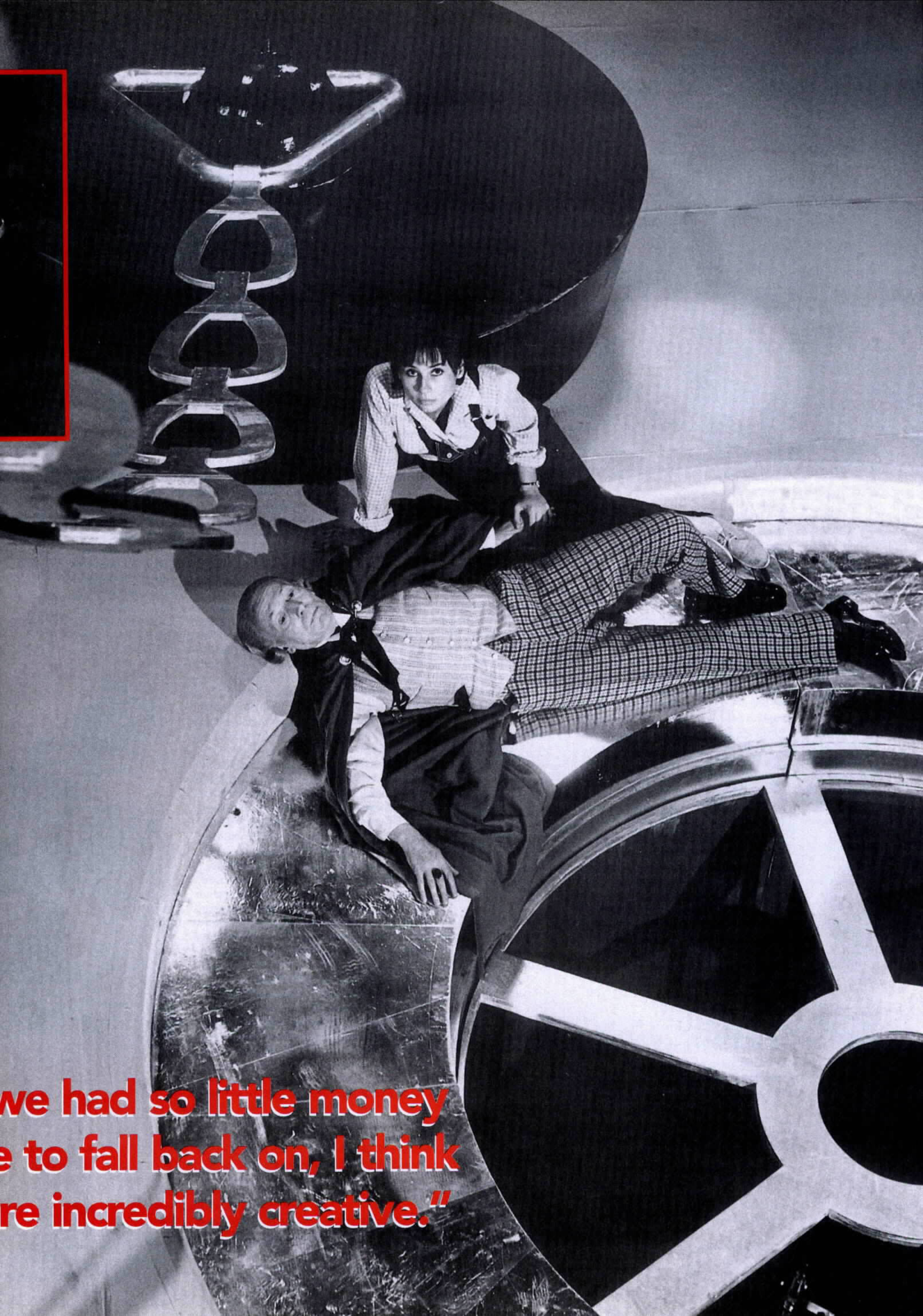

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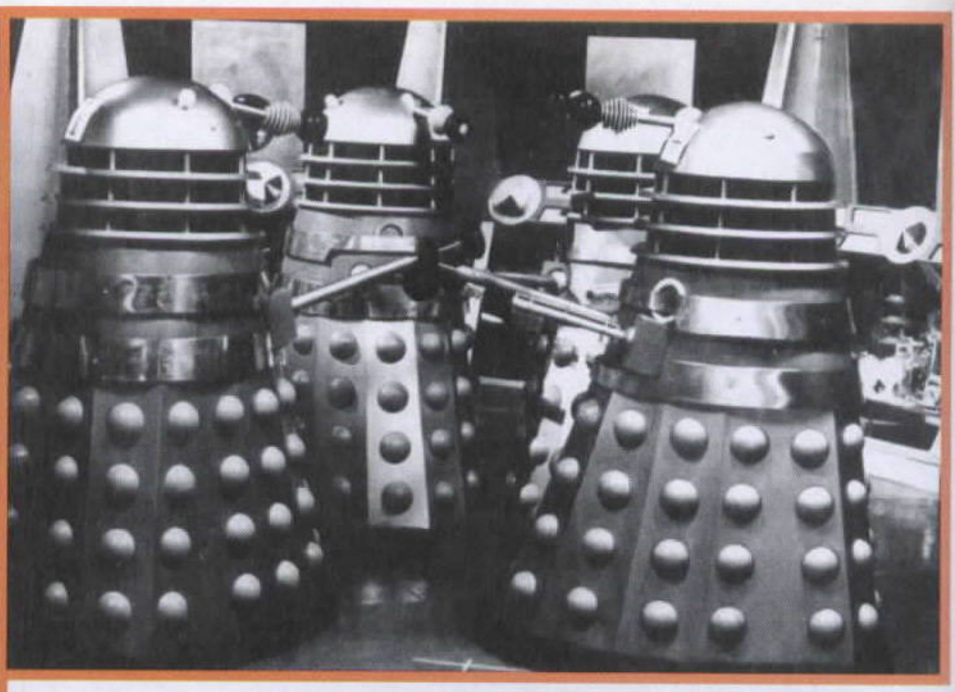


Above:
Mark Eden as the eponymous *Marco Polo.*
Photo © BBC

Above right:
The Daleks.
Photo © BBC Video

Inset:
The Doctor confronts *The Sensorites.*
Photo © BBC

Far right:
Carole Ann Ford, Jacqueline Hill, Verity Lambert, William Russell and William Hartnell toast the continuing success of their new series.

effects department was brilliant, always helpful but terribly busy, so the effects had to be contracted out. Design in particular were absolutely horrendous, and behaved abominably. I'd say that was the only department which really was a problem. It was completely unjustifiable, but in the end I won, so it doesn't really matter!

"They gave me a designer, Peter Brachaki, who wasn't available most of the time and was basically incredibly patronising. He designed the TARDIS control room, and did a very good job on it, but the fight to get him to take it in any way seriously was quite horrendous. The attitude of his bosses in the Design Department, which is probably where he got it from, was equally disgraceful. They tried to scupper the entire series by taking the cost of that set and averaging it over thirteen rather than fifty-two episodes, then saying it wasn't going to be done for the money – which turned out *not* to be true. They did everything they possibly could to try and make it not work.

"We had a huge confrontation which went right up to a woman called Joanna Spicer, the assistant controller in charge of planning. She was very po-faced towards me at the beginning of the meeting, saying 'This is outrageous.' I said to her, 'Look, this is the situation. This set is averaged over fifty-two weeks, and it will cost *x* amount. Regardless of the fact that there is an option that we can be dropped at the end of thirteen, this series is destined to run for a year, so you can't build something like that and say it's only going to be costed over thirteen episodes. In the end, she was quite supportive, everyone went away and I got a model of the TARDIS set, which I was being told I couldn't have. The whole department was just very, very obstructive, completely and utterly childish. But I proved that we, the collective 'we' on *Doctor Who*, were right, so they had to eat their words.

"It was a very difficult time. We were up against the clock. I knew that this was my only opportunity. I only had a six-month contract, and if I messed it up that was my chance gone. Perhaps I wouldn't ever be given another one. I was also determined, because in my marvellous, blissful security of ignorance, I believed in the series, and I believed that it would be good. And despite everything that was going on, we did have a lot of fun."

One of the other early problems was the limited nature of available facilities. *Doctor Who* was allocated the near-obsolete Studio D at Lime Grove. "Here was I doing this new, innovative series, stretching television technicalities to the limit, and I found out we were going to work in Studio D, which still had the lighting dimmers around the walls! It was a joke, really. It was the worst studio they could have given us. The cameras were so old-fashioned that the picture would peel away if you pointed them at a light source! We had to be very careful with them. The studio would also get so hot under the lights that the sprinkler system would activate. But I believe television is to do with being ingenious, being able to create something. Because we had so little money and so little to fall back on, I think people were incredibly creative, and once we'd got over the hiccup with the Design Department we had marvellous people working on the series.

"I was extremely lucky to be allocated Waris Hussein, who had been directing *Compact* and, as well as being someone whose work I respect, was a friend and has remained so ever since. He was just the right person to do it. He was young, and quite affronted that he had been taken off something adult and put onto what was seen as a children's series. Nevertheless, once he was there he entered into the spirit in an absolutely marvellous way. Waris realised very quickly that although this was a children's show, there was enormous scope to be imaginative, real opportunities to do good work that wasn't going to be patronising or talk down to children. That appealed to him immensely.

"He made that first serial work by going into it with the right attitude: this is going to be a good story, and I'm going to enjoy it. I felt the same way. We used to fall about with laughter at the fact that he had actors coming in to audition and had them showing their legs because they had to wear bear skins on set! We had a very good time, and it was absolutely the right atmosphere to start making the series. He also did the Marco Polo serial, which was wonderful."

Verity was responsible for casting the four regulars in the series. "William Russell had been a very successful Sir Lancelot, and was also handsome! He was a nice man. Jacqueline Hill was a very good actress and a friend of mine, and I thought she would make a believable school teacher. They were quite easy to cast – everybody agreed and they wanted to do it. We had quite a search for Susan, and I think Carole Ann came in because Waris had seen her. She could scream, which was the main requirement, and she had this lovely wide-eyed, perky look as well as a slightly dark side – not as a person, but in her playing.

"One of the reasons that Rex Tucker and I had disagreed was that he wanted a young man to play Doctor Who – not like the young men they had later, but a younger man, Hugh David, made up as an old man. I didn't see why we should. We were on a very tight schedule in the studio, and it wouldn't have been practical to have a long make-up every day. I don't like younger people being made up as older people anyway, unless they're playing a whole age range. I think that was the point where Rex realised he and I were not thinking along the same lines."

"We had a lot of letters from teachers who said they'd asked their classes to watch particular episodes."

Other names that were considered for the central character have entered into the series' folklore. "We talked about both Leslie French and Cyril Cusack, yes. We spoke to Cyril's agent to see if he would be interested, but he couldn't deal with a long stint in a series. William Hartnell, of course, was another person we thought about. He was wonderful as the irascible sergeant in *The Army Game*, and very touching as the aging talent scout in *This Sporting Life*, and it seemed to me that he was an actor with the range to show us all sides of the Doctor. We didn't know at that time if he would play it for us, and we were very much in awe of him because he was older and very established. He was initially wary when he came along to meet Waris and I, but he fell in love with the character and became completely entranced by *Doctor Who*. He understood *Doctor Who*. Obviously he was my casting and the first actor in the part, but for me he was the best. He was the one who embodied the most complexity – he was sometimes dangerous or unpleasant, sometimes kind, sometimes foolish. But most importantly, he was never a member of the establishment. He was always an outsider."

Some people who worked with William Hartnell found him highly professional, others difficult and obstructive. What does the woman who employed him have to say? "I never had any problems working with William. Yes, he was a hard taskmaster, and he wasn't always very patient. If he felt that somebody didn't know what they were doing, he'd get a bit cross. He was a very emotional man, actually, and sometimes if he was upset, he couldn't separate that and work. I remember one day he was angry about an item which I think had appeared in *Radio Times*. It was our studio day, but he just couldn't separate the two things, so he wasn't as focussed as he normally was. We had a very hard day of it, and afterwards I had my only confrontation with him. I said, 'You're much older than I am and a great professional, but it was very unprofessional of you to do that. You let everybody down.' We argued, but I felt I had to say that to him because it wasn't fair. It was the only time I ever felt that. He was very contrite; on Monday I got a note and flowers. It was only on odd occasions, working under that pressure, that things would get him down."

The first episode of *100,000 BC* was accorded the status of a pilot and went before the cameras. This meant that if it turned out to be unsuitable for transmission, it could be attempted a second time. In the event, that is what happened. "Everybody says we remade the pilot, but we didn't really, you know. Almost everything up until the point they went into the TARDIS was the same. What Sydney had problems with was the second half. I think he felt William Hartnell was too tough, too hard – and he was right, by the way. We were setting up something we wanted to run for fifty-two weeks, and we had to have a central character that people could relate to. The Doctor was quite irascible when the two Earth people arrived – they're in the wrong place, his granddaughter's led them there – and there was a row. Indeed, in the first episode which went out there was a row. Sydney just wanted a bit of rewriting so there was an opportunity for us to see another side to the Doctor, not just this angry old man. That's my recollection of why we mostly remade that first episode."

The Doctor's character in the early stories is certainly more abrasive. Was it always the plan to mellow him as the series progressed? "No, I don't think it was. But the more Bill fell in love with the character, and the more he knew children liked him, the more there was an instinctive reaction from him to try and be nice. We constantly tried to keep that other side going, but perhaps we didn't succeed. In the end, when they replaced him with Patrick Troughton – who was a fine actor – I think they only got the quirky, lovable side of him. They never got the danger and mystery back until Tom Baker came in. Maybe we were responsible for that by not pulling things back enough. Or maybe they just wanted to make the new Doctors a bit different, which is reasonable."

The other important member of the first *Doctor Who* production team was David Whitaker, the script editor. "I had a very good working relationship with David. I was used to working closely on scripts on *Armchair Theatre*, so I knew quite a lot about them and was quite opinionated. But David was extremely good. He had a great sense of humour, and was very good at making suggestions to writers and finding good stories. I enjoyed working with him very much indeed.

"Children are just small adults, and are in fact a lot more perceptive than most adults. You can't fool them with bad material. There are certain demarcation lines which you don't overstep, but I think all the way down the years, the best children's drama has appealed to adults. I can't claim any pre-knowledge, but the reason that *Doctor Who* did work so well was that I'd been working on adult drama and I didn't see why the quality should be any lower because it was aimed at a younger age group. We made it for ourselves, with good and exciting stories.

"At that point we were going backwards and forwards in time, so we always had to alternate. With the historical stories, we made the point that although our people could go back in time and observe, they could never change the course of history. What happened happened. It was a wonderful way of teaching, and certainly we had a lot of letters from teachers who said they'd asked their classes to watch those particular episodes. They were interesting and also informative.

"We had more difficulty with the futuristic ones. Although Sydney made me read *New Scientist*, I couldn't understand it very well! We were more fanciful; we had to be. The best future serial was probably one which Innes Lloyd produced, the first one with the Cybermen [*The Tenth Planet*]. I watched that particular serial when it went out and thought it was excellent. Those creatures came out of the actual science of cybernetics, and they probably appealed because people could understand how they worked. They were clever."

The early serials varied in length between two and seven episodes.

"Rex Tucker wanted a young man to play Doctor Who."

Did Verity share the opinion of later script editor Terrance Dicks that the four-parters worked better? "I think it varied from story to story, depending on how much incident you had in each. The Daleks stories at six parts were never overlong, but if you didn't have a good story at that length, it didn't work. We generally tried to tailor the stories to even multiples – two, four or six episodes.

"We did have one, *Planet of Giants*, which was edited down from four parts to three. Mervyn Pinfield directed that, but it wasn't his fault – we didn't have enough money to make it hold well for four. It was a combination of both lack of money and story, actually. Because we could only have a limited number of those huge sets, there wasn't enough visual incident to make the story work in four. The end result was that it was better as three parts.

"It was probably a group decision, but I know I did the editing. We had to find the extra budget, which I think we managed to do. It wasn't easy to convince the management, but if I feel very strongly about something then I am inclined to fight for it and make sure that it gets done."

Next issue, Verity Lambert discusses her stories in detail.

Shelf Life

While Victoria looks for her Dad,
The Nazis are thoroughly bad,
Hinchcliffe reminisces,
Azaxyr hisses,
It's driven **Dave Owen** half-mad!

THE MONSTER OF PELADON

The first BBC Video release for 1996 is Jon Pertwee's penultimate adventure, *The Monster of Peladon*, a six-part sequel, made two years after 1972's *The Curse of Peladon*.

BBC
MONSTER OF PELADON
DOCTOR WHO
Starring JON PERTWEE
DOUBLE VIDEO PACK

Again written by Brian Hayles, and directed by Lennie Mayne, this all betrays a production team ready to move on, with little more to contribute to *Doctor Who*. The title alone is a warning that the story returns to one of *Doctor Who*'s most dreary settings.

I'll always remember Peladon for its flaming torches. And also for its bleeding corridors and its perishing throne room. It's a setting that's as much *Star Trek* as *Doctor Who*, with a feudal, backward planet emerging from barbarism to join the Federation with their shiny starships and disregard for sacred traditions. An entire planet is represented by a citadel on top of a mountain and some mines beneath. It was clichéd and dull the first time around. This time it's still clichéd and dull, and now also overlong and repetitive.

The standards of characterisation and acting on Peladon have markedly declined in the fifty years since the Doctor's last visit. The racoon-haired trisilicate miners, who comprise the entire planet's working class, stand around ad-libbing, while the dependable shop-steward, Gebek, theatrically parries with the rebellious young Ettis. Every single scene involving them appears to consist of the two arguing, with Gebek then turning to the work-force and asking "Are you with me, lads?" to which they at first hesitantly and then unanimously declare their support.

The first three episodes are virtually superfluous: The Doctor and Sarah Jane arrive, and he tells her the plot of *The Curse of Peladon*. There's more intergalactic trouble brewing, and once again the Doctor must ally himself with a lisping young monarch who's being mani-pulated by a purple-robed spin-doctor, and with Peladon's ambassador from Alpha Centauri. If Mavis Wilton from *Coronation Street* resembled a walking sea-anenome with a huge lime-green head covered in red veins and a single giant eyeball, then she would still not be as preposterous as this creature. The shabby creation reflects the studio lights as it bobs up and down, and in times of stress even lets slip hysterically terrestrial exclamations such as "Oooh dear!". I joined in, eventually.

Jon Pertwee seems to be playing the part by numbers. He repeats his Venusian lullaby trick to becalm the royal beast, which he refers to as "Aggedor old chap" in a script already overflowing with "old chaps", and "old fellows". The set for this feat is one of the barest in *Doctor Who* history, containing no scenery at all. There are many similar economies of storytelling. Twice over the Doctor first appears to die and is then discovered to be alive by a mourning and then delighted Sarah Jane.

Donald Gee plays human engineer Eckersley as if in a camera rehearsal. Scarcely emoting at all, he fluffs several cues, talking over other performers' lines. He isn't assisted by the script, which gives no clue to Eckersley's background or motivation. Mercifully, his allies the Ice Warriors enter the story with the fourth episode, and Alan Bennion's Ice Lord Azaxyr is finally a character worth watching. The fact that the story's best performance is given by a man in a green latex bodysuit and matching glitter cape, topped off by a headpiece that almost totally obscures his features will give some clue as to the prevalant standard. And he gets the best line too: "I am not concerned with the situation here on Peladon". I share his indifference.

There are no completely over-the-top performances or dreadful effects shots to make this even entertainingly bad. Fans of schlock have as sole consolation the fight between the Doctor and Ettis. Stunt double Terry Walsh wears a wig that doesn't even approximate Jon Pertwee's own tonsure, and unfortunately stares full-face at the camera for almost a second. Entertainment at last. *The Monster of Peladon* is *Doctor Who* attempting to be *Star Trek*, a goal as unattainable as it is pointless.

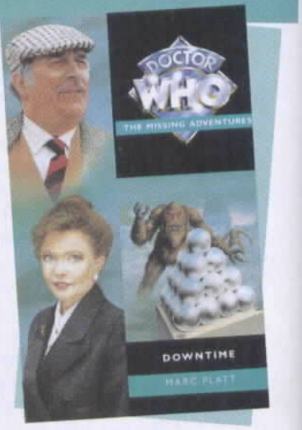
Downtime *by Marc Platt*

Her long-awaited tutor was ancient and unkempt. He was slumped like a puppet tied up with spider strings. This Travers had promised the Light of Truth, but his gift revealed things she did not want to see. She no longer knew truth from shade, truth from fantasy. She dreamed horrors – but suppose she was lying to herself?

Was this light also the cold light of day, or the *lux æterna* of heavenly compassion? Might it not be the *ignis fatuus* that leads travellers from the path?

Which one? she thought. Which light is true?

DOWNTIME



Hot on the heels of the video film that inspired it comes *Downtime* (ISBN 0 426 20462 X), the novelisation of the Yeti video adventure, bringing back nostalgic memories of times when novelisations often quickly followed transmitted *Doctor Who* stories. Released as one of the *Missing Adventures* series, *Downtime* is by Marc Platt, who scripted the film. As befits his dominance of the story, the Brigadier occupies the leading man's position on the front cover, although the Doctor appears briefly in cameo within.

I had hoped that the novel would fill in some of the explanations that were missing from the film, such as how the previously helpless Victoria Waterfield could have come to set up an entire university. Although Marc shows us significant moments in Victoria's history, including an explanation of why she believes her father might still be alive in the twentieth century, provoking her expedition to Tibet in search of him, the narrative still skirts around her foundation of New World University.

Perhaps learning from continuity catastrophes that have plagued UNIT on screen, there are few explicit dates to tie down when parts of *Downtime* take place, although the events of *The Web of Fear*, or "The London Event", as UNIT classifies it, are placed in 1968. The main portion of the book does clearly take place in the present day; Victoria's ambitious facilitator wears hideous knitwear described as "Bransonesque" and amusingly Sarah Jane threatens K9 with *Pets Win Prizes*.

Humour comes in various forms. There is broad satire for example when Sarah Jane witnesses a blue-suited female Prime Minster being bitten by the baby Yeti (the genuine article, not one of the Intelligence's robots) she's cradling for a photo opportunity at London Zoo. More selective in their appeal are the prevalant in-jokes. I'm coming to realise that these are funny when one is enjoying the book in question and just irritating otherwise. The phrase "all these corridors look the same" belongs on the front of a T-shirt and definitely not in a *Missing Adventure*.

Generally, I liked and disliked the same things about *Downtime* the book as *Downtime* the film. The Brigadier, after years of calm, is confronted on a single day by many of the friends and foes from his past, and is a solid rock around which to build the rest of the story; UNIT may have been infiltrated, but we can always trust the Brig. The nature of the Intelligence's new Yeti; humans transfomed instantaneously by nanotechnological atomic engineering into flesh-and-blood beasts is at least explained here in print, although it's rather implausible, and there's still no explanation of just why the Intelligence prefers this particular form for its servants.

The flaws in the story are irritations, marring an otherwise intelligently plotted and described narrative. "Chillys" is a really stupid name for a youth cult, not even obeying the English law of pluralisation. And why are the events of *The Dæmons* described as "The Aldbourne Incident", alluding to the story's filming location rather than its fictional setting?

Much of the appeal of UNIT in the Seventies was their parochial ability to plan any campaign over a mug of tea, their sole surrender to procedure being the Brigadier's phone calls to "the minister". In the Nineties they have become a colder, more technological, faceless organisation. So I was glad to see that for the book, Marc has staffed UNIT with Brigadier Crichton from *The Five Doctors* and Captain Bambera from *Battlefield*.

Perhaps it could never be completely successful as both a film and a novel, being simultaneously constrained by the limits of both, but *Downtime* makes a lot more sense on paper. And it still feels like *Doctor Who* to me.

JUST WAR

It's my own fault for being so woefully ill-informed about the history of World War II, but the back cover blurb of *Just War* (ISBN 0 426 20463 8) led me to believe that it was set in an alternative history where the Nazis' campaign was far more successful than it really was. It isn't; in fact the setting is just as real as the 1963 of *Remembrance of the Daleks*. That wasn't the only false expectation I had of Lance Parkin's *New Adventures* debut; throughout, I anticipated that a stranded alien, renegade Time Lord or mutant evil genius would be behind the events of the book, but the author has sucessfully avoided all these *Doctor Who* clichés.

Although not yet clichés themselves, several of the emerging conventions of the *New Adventures* manifest themselves here. Avoiding the once-familiar, time-wasting "Where are we, Doctor?" "I don't know – let's split up and explore"-style establishing scene, the novel opens with the regulars once more long-since dispersed, investigating, and under pretty deep cover. It's while in the guise of an intelligence agent working with the British that Roz establishes a relationship with her colleague, George Reed. Although no fault of the individual authors, the frequency of doomed shore-leave liaisons by the TARDIS crew is becoming a little unrealistic. Although desire is a natural part of adult life, it's often all the more poignant in fiction when left unfulfilled. Nonetheless, this romance provides a deep insight into Roz Forrester; in many ways, it's her book.

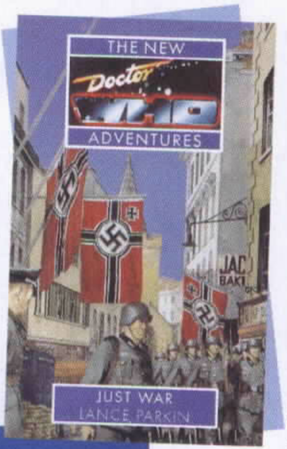
Roz is as much a racial puritan as the Nazis in Berlin; she can trace her lineage back a thousand years to Nelson Mandela, proud of her undiluted genetic heritage. She is tough, showing no compunction about literally poking a man's eye out, and unsentimentally practical about her options when it appears that the Doctor, Chris and Bernice are dead. Best of all, we finally have a *Doctor Who* companion who smokes. It's an unattractive habit, but unlike her television forebears, Roz isn't a role model for young people, and it makes her all the more human, fragile, and believable.

Those looking hard enough will find a wealth of *Doctor Who* and more general cross-references. These range from the subtle, like the reference to the unmade Troughton story *Operation Werewolf*, to the blatant way that the Doctor justifies the Allies' declaration of war to a high-ranking German officer by echoing Basil Fawlty's immortal "You invaded Poland". I can forgive Lance for introducing occasional moments of levity. Many of the events of the book are traumatic, such as Bernice's brutal torture at the hands of the Nazis, which erodes her already brittle sense of identity so much that she comes to doubt the veracity of her memories of her time with the Doctor.

The book comes as near as we will probably get to a Seventh Doctor *Missing Adventure* by telling some of the story as flashbacks to an earlier adventure with Mel. Another effective storytelling technique is the shift into a matter-of-fact reporting technique to depict the numbness felt by civilians at the wartime atrocities. However, the style is never overambitious, achieving a crisp coherency, and it's easy to imagine *Just War* televised as a slick British film miniseries with Kennth Brannagh and Jeremy Irons.

Unlike *Timewyrm: Exodus*, which postulated that Hitler wasn't really such a bad guy after all, just a little man misled by a big alien intelligence, *Just War* takes a slightly more holistic view of the Nazis. Some were just conscripted kids, and there's an excellent description of Bernice's inner turmoil at being forced to kill a young German soldier in order to save a family from the concentration camps. But some were sadistic monsters, and there are some powerful one-to-one confrontations between them and both the Doctor and Bernice.

Just War is a surprisingly mature first novel and, if you'll pardon the cliché, is almost impossible to put down. A happy new year indeed.

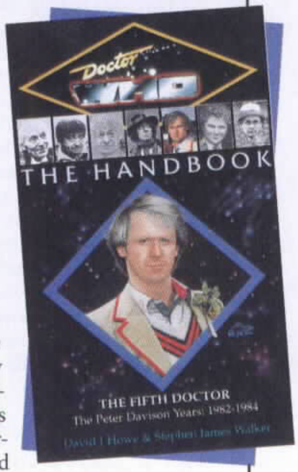


Just War *by Lance Parkin*

If the Doctor, Benny and Chris were all dead then she had two choices: stay here, or go back to her own time in the TARDIS. Benny had told her that the British won Earth War Two, four years from now. After that, life must have returned to normal. Roz was in her early forties now, so she could reasonably expect to live for another century, even given the primitive state of medicine here. She would live through the Age of Legend if she stayed; she could fight alongside her family, help build the future she know was coming. Her fight for Justice would continue.

DOCTOR WHO: THE HANDBOOK – THE FIFTH DOCTOR

The arrival of *Doctor Who: The Handbook – The Fifth Doctor* (ISBN 0-426-20458-1) means that the series of reference books by the prolific team of Howe, Stammers and Walker now covers four of the seven Doctors' eras. Although there are more detailed accounts of the making of individual stories available elsewhere, such as in **Doctor Who Magazine**'s own *Archives* section, these handbooks collect together the largest amount of relevant information on each period between two covers.


Doctor Who
THE HANDBOOK
THE FIFTH DOCTOR
The Peter Davison Years: 1982-1984
David J Howe & Stephen James Walker

The term 'reference book' brings connotations of a scholarly tome used solely for looking up facts or checking statistics. Perhaps the Handbooks might better be described as 'documentary books', as they're not comprehensively indexed, and are as entertaining as they are informative. I wouldn't recommend reading the latest in a single sitting, though. The sections, which are divided in the same way as previous volumes, are completely independent, and occasionally provide the same information. For instance, the fact that the Fifth Doctor's debut story was originally intended to be John Flanagan and Andrew McCulloch's *Project Zeta-Sigma* is stated in Chapter Two: *The Doctor*, Chapter Four: *The Stories*, in the section on *Castrovalva*, which replaced it in the series running order, and the section on *Four To Doomsday*, which took its production slot, again in Chapter Five: *Script Editing* and yet again in Chapter Six: *Production Development*. Every single statement is valid and appropriate, but they become wearing to a reader ploughing through the whole book. It's best to think of it as a series of monographs rather than a sequential work.

The Handbook adheres to the style of the earlier volumes, differing only in that the synopses for the stories are presented in greater detail, and the comments on each are presented in separate summaries by David J Howe and Stephen James Walker. The *Who Fax* section for each story lists some fascinating trivia, although there's a tendency by the authors to over-extrapolate: The hypothesis (presented without a trace of irony) that in *The Caves of Androzani* the Doctor has a premonition of his impending regeneration while on board Stotz's ship – because he sees the same patterns as will later accompany it – attracted a quite unprintably rude margin note in my review copy.

In this volume, the role of script editor gets a chapter to itself. It explores the differing backgrounds and styles of the three men to have influenced the Fifth Doctor's era from this position. Eric Saward is frank and forthcoming about the unique difficulty of the job on *Doctor Who*. He reveals that as script editor he could claim to have co-written almost every story he worked on, an estimate corroborated by Christopher Bidmead, who lays claim to writing seventy percent of the stories he edited.

The story chosen for the *Production Diary* chapter is *The Five Doctors*. As well as an account of the day-to-day conception and production of the story, there are comments from writer, cast and crew. It's perfect accompanying material to the new special edition of the story; for instance, I was a little confused that Richard Hurndall's First Doctor misremembers the value of pi in the chessboard scene in the new version. *The Handbook* explains by revealing that he got the line wrong on recording, but overdubbed it for the transmitted version.

There's a wealth of other information that keeps the book lively. For instance, I had never known that Mark Strickson was so vociferous in his criticism of the organisation of the 1983 Longleat *Doctor Who* weekend that it nearly cost him his job on the series. Or that Peter Davison was so keen on the character of Nyssa that he vetoed plans to write her out in *Four to Doomsday*, and suggested to John Nathan-Turner that the character be reintroduced after Tegan's departure. It's not all trivia though; there's a sombre afterword which reflects that the Davison era marked the end of *Doctor Who* as a broad-appeal mass-market series, after which it dwindled into a cult.

There's no such decline in the appeal of *The Handbook* series however, and this latest maintains the high standard set by it's forebears.

CLASSIC WHO
The Hinchcliffe Years
Seasons 12-14
With an introduction by TOM BAKER

CLASSIC WHO – THE HINCHCLIFFE YEARS

Classic Who – The Hinchcliffe Years (Boxtree, ISBN 0 7522 0749 0) is a large-format softback from Adrian Rigelsford, author of *The Doctors – Thirty Years of Time Travel*. This fact alone led me to view the new book cautiously, *The Doctors* having been criticised so heavily for its careless errors. But I was relieved to find that by narrowing his focus to a period of just three years in *Doctor Who*'s history, and mainly confining his quotes to just two interviewees, producer Philip Hinchcliffe and script editor Robert Holmes, Adrian has produced a far more reputable and satisfying volume.

The style of presentation is straightforward and uncomplicated. The bulk of the book is a sequential description of the conception, refinement, and production of the Hinchcliffe-produced *Doctor Who* stories, from *The Ark in Space* to *The Talons of Weng-Chiang*, with additional material on his arrival in the job, and sudden departure, including the plans he had for a fourth season. The large format is justified by the book's photographic content, with large stills accompanying the text at appropriate points. Few of the pictures were completely new to me, but an intelligent selection has been made. I particularly liked a shot of Hinchcliffe and Tom Baker standing next to one another on location for *The Seeds of Doom*, both men obviously completely absorbed in their work. The author has gone slightly overboard in his captions to some of the photographs: a shot from the set of *Genesis of the Daleks* depicts Daleks surrounding Davros' empty chair. Adrian's caption tells us that it was taken during the recording's dinner break. A worthless piece of information in itself, it does lead me to wonder how he can possibly know it. Desperation seems to have set in around *The Robots of Death* where we are told that the adjacent photograph depicts Richard Seager "in full costume" as V3. I had, in fact, already guessed this because he's covered from head to foot in a robot suit. Clever me.

This is not a book to consult if you want to find out how long Tom Baker's scarf was or which scenes of *The Masque of Mandragora* were recorded in the final studio session; it doesn't attempt to compete with other more detailed technical encyclopediae of *Doctor Who* – with the cast, credits and transmission details included at the back being shameless padding. *The Hinchcliffe Years'* unique value is as an account of two men's vision of *Doctor Who* during the time they moulded it; it could just as well be titled *Philip Hinchcliffe and Robert Holmes in their Own Words*. The book boasts that in preparation, Hinchcliffe consulted his production notes and reviewed all his stories. Holmes' words were culled from an interview conducted by the author in 1985 during research for David Banks' *Cybermen* book. Throughout, we mainly hear Hinchcliffe and Holmes' voices, and Adrian's editorial presence is seldom felt. The result is a fluid, coherent document that can easily be absorbed in a single sitting.

I must confess to a certain prejudice. The stories described form the golden era of *Doctor Who* for me, and simply reciting the story titles provokes a contented glazed expression on my face. Hinchcliffe is more judicious about his output, being particularly unhappy, for example, with *Revenge of the Cybermen*. Often he cites lack of time, either to tighten up a script or rework an unsuccessful visual, as the culprit in spoiling an otherwise promising serial, but seldom blames individuals working on the programme for mistakes. Perhaps the passing of time and wisdom of hindsight have allowed him to marshal his thoughts, but he comes across as an utterly competent producer, one hundred percent certain of what should or should not be done. My admiration for him is undiminished.

Tucked away at the very end are two unused story outlines. *The Foe from the Future* by Robert Banks Stewart would have been the six-parter that closed Season Fourteen, until it was replaced by *The Talons of Weng-Chiang*. It shares only a couple of very minor similarities with that story. Abandoned by Stewart rather than being rejected by the production team, it's possible it could have been just as memorable a story. Less viable is Hinchcliffe's own briefer outline, submitted to script editor Douglas Adams in 1978. *The Lost Valley* (aka *Valley of the Lost*, previously presented in Marvel's 1996 **Doctor Who Yearbook**) is a confusing and expensive-sounding Bermuda Triangle story idea that Adams immediately rejected.

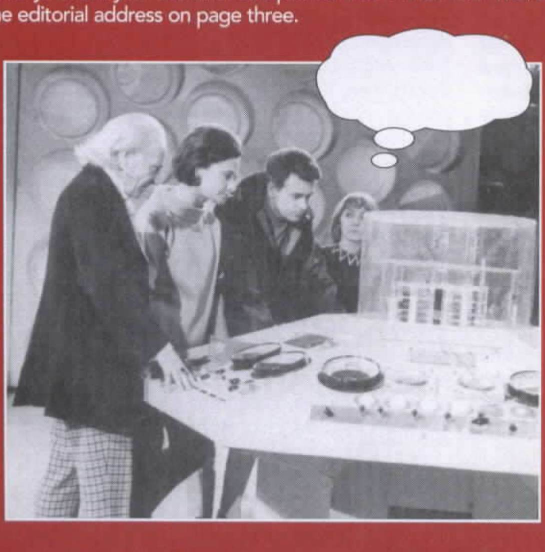
Having only seen an early proof of the book, I trust that a number of typographical howlers will have been corrected by the time it sees print. Even if they're not, it's still an absorbing first-hand account of the creation of some of *Doctor Who*'s finest half-hours. I hope there will be more books like it. ◆

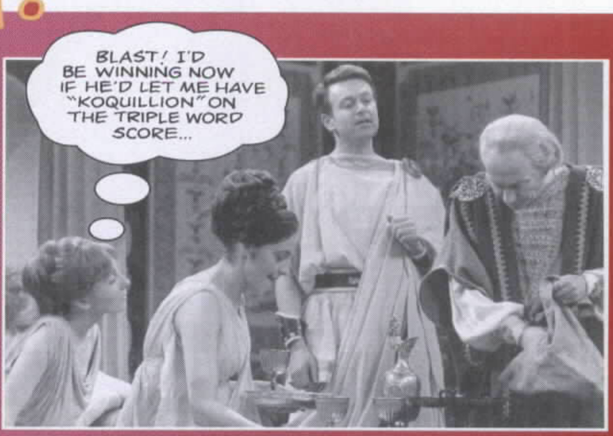
Crazy Caption!

Here is your chance to win one of TEN copies of *The Monster of Peladon*, kindly donated by BBC Video.

Just come up with the funniest caption you can to go with the picture shown below. The best five will win a video. We'll print a few of our favourites in a future issue.

Send your entry on the back of a postcard to CRAZY CAPTION 234 at the editorial address on page three.




BLAST! I'D BE WINNING NOW IF HE'D LET ME HAVE "KOQUILLION" ON THE TRIPLE WORD SCORE...

Crazy Caption 230 result

I recently bumped into David Leach, a much-maligned Marvel employee and editor of *Beavis and Butthead*. Thinking that we needed a man of his calibre at DWM, I asked my bodyguard-cum-manecurist to sieze him. He was dragged, screaming like a girl, into our Research Room. For days we have had him strapped to a chair, his eyelids hooked open, while we played him *Doctor Who* videos – the standard briefing procedure for new staff. On Tuesday, the 'enthusiasm meter' flicked over 3.2 as David watched the title sequence to *K9 and Company*. As a reward, I let him judge the *Crazy Caption*. His favourite entry, from **Nicholas Hook** of Streatham is shown above. He also enjoyed "Oh no, not his Elephant Man impression again" from David Vickers of Chester, and "Why must they enjoy drowning the kittens so much?" from Robert John-Preston of Carshalton. Back to the chair, Leach, its *Death to the Daleks* next

Readers' Survey 1996

Yes, yes, we know **Doctor Who Magazine** contained a pull-out Marvel survey form in Issue 232, but that was for the marketing types downstairs on the 32nd floor. Here's this year's official Readers' Survey, the results of which will be printed in the spring and forwarded to BBC Video and Virgin Books. Tell them, us, and your fellow fans what you thought of the magazines and merchandise of 1995. **DWM** has seen a few changes during the last year, so tell us what we're doing right and what we're doing wrong, so we can give you the magazine you want.

The **DWM** survey always receives an incredibly high response, which is always encouraging to the powers-that-be at the BBC, Marvel and Virgin. To encourage you to join in, we're offering free one-year subscriptions to the senders of the first TWENTY forms pulled from the floppy, broad-brimmed felt hat on the closing date, which is 6th March 1996.

If a question asks for several responses, please list your choices in order of preference (favourite first).

Send your completed forms (photocopies or answers clearly written out on a sheet of paper are perfectly acceptable) to MADAME INQUISITOR, Doctor Who Magazine, Marvel Comics Ltd, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please.

Doctor Who Magazine

Favourite regular issue

Choose from issues 223 to 234.

Favourite regular feature

1
2
3

Choose from *Archive*, *Gallifrey Guardian*, *Timelines*,*Fluid Links*, *Shelf Life*, *Out of the Tardis*, *The High Council*, *The Fanzine Trap*, *Gallifrey Guardian*, *The Telesnap Archive*, *Crazy Caption*, *Off Target*.

Favourite major interview

1
2
3

Choose from Michael Hayes (223-4), David Driver (223) Andrew Cartmel (224-6), Michael Craze (225), Sylvia James (225), Nicholas Courtney (226-9), Philip Segal (226), Mark Strickson (227), John Leeson (228), Douglas Adams & Graham Williams (Summer Special), John Bloomfield (229), Nick Mallett (230), Jeremy Bear (230), John Levene (230), William Russell (231), David Brierley (231), Chris Clough (231), Matthew Robinson (232), Roger Cheveley (232), Richard Martin (232-3), Verity Lambert (234), Rebecca Levene & *New Adventures* authors (234).

Favourite special feature

1
2
3

Tomorrow's Times (223), *Second Nature* (224), *Net Gains* (224), *Stranger Still* (225), *Vox Pops* (226/230), *The Survey Team* (226), *World's Apart* (227), *The Sonic Boom* (227), *The Missing Stories: The Song of the Space Whale* (228-9), *The Quest is the Quest* (Summer Special), *Tracing the Six Segments* (Summer Special), *The Lords of Misrule* (Summer Special), *Downtime* (229), *Video Diary* (230), *Taken Out of Time* (231), *Shooting Stars* (232), *The John Nathan-Turner Memoirs* (233/4), *The Creation* (233).

Favourite comic strip

1
2
3

The Cybermen (223-34), *Change of Mind* (221-3), *Land of the Blind* (224-226), *Up Above the Gods* (227), *The Curse of the Scarab* (228-230), *Operation Proteus* (231-3), *Target Practice* (234), *The Seventh Segment* (Summer Special), *Star Beast II* (Yearbook), *Junkyard Demon II* (Yearbook).

Favourite cover

Choose from issues 223 to 234.

What would you like to see more of in DWM?

What is your least favourite part of DWM?

Video

Favourite *Doctor Who* video of the year.

1
2
3

Choose from *The Andoid Invasion*, *Carnival of Monsters*, *The Ribos Operation*, *The Pirate Planet*, *The Stones of Blood*, *The Androids of Tara*, *The Power of Kroll*, *The Armageddon Factor*, *The Mark of the Rani*, *Time and the Rani*, *K9 and Company*, *Frontier in Space*, *The Sea Devils*, *Warriors of the Deep*, *Paradise Towers*, *Survival*, *The Five Doctors Special Edition*, *The King's Demons*.

Favourite unlicensed *Doctor Who* video tie-in.

Shakedown, *The Devil of Winterbourne*, *Downtime*, *Dalekmania*, *The Doctors – Thirty Years of Time Travel and Beyond*.

Books

Favourite *Doctor Who – The New Adventures* novel.

1
2
3

Choose from *Warlock*, *Set Piece*, *Infinite Requiem*, *Sanctuary*, *Human Nature*, *Original Sin*, *Sky Pirates!*, *Zamper*, *Toy Soldiers*, *Head Games*, *The Also People*, *Shakedown*.

Favourite *Doctor Who – The Missing Adventures* novel.

1
2
3

Choose from *The Romance of Crime*, *The Ghosts of N-Space*, *Time of Your Life*, *Dancing the Code*, *The Menagerie*, *System Shock*, *The Sorceror's Apprentice*, *Invasion of the Cat-People*, *Managra*, *Millenial Rites*, *The Empire of Glass*, *Lords of the Storm*.

The Hit Parade

This is *your* chance to tell us what you think is the very best of *Doctor Who*. What are your five favourite *Doctor Who* serials?

1
2
3
4
5

Name ____________________
Address ____________________
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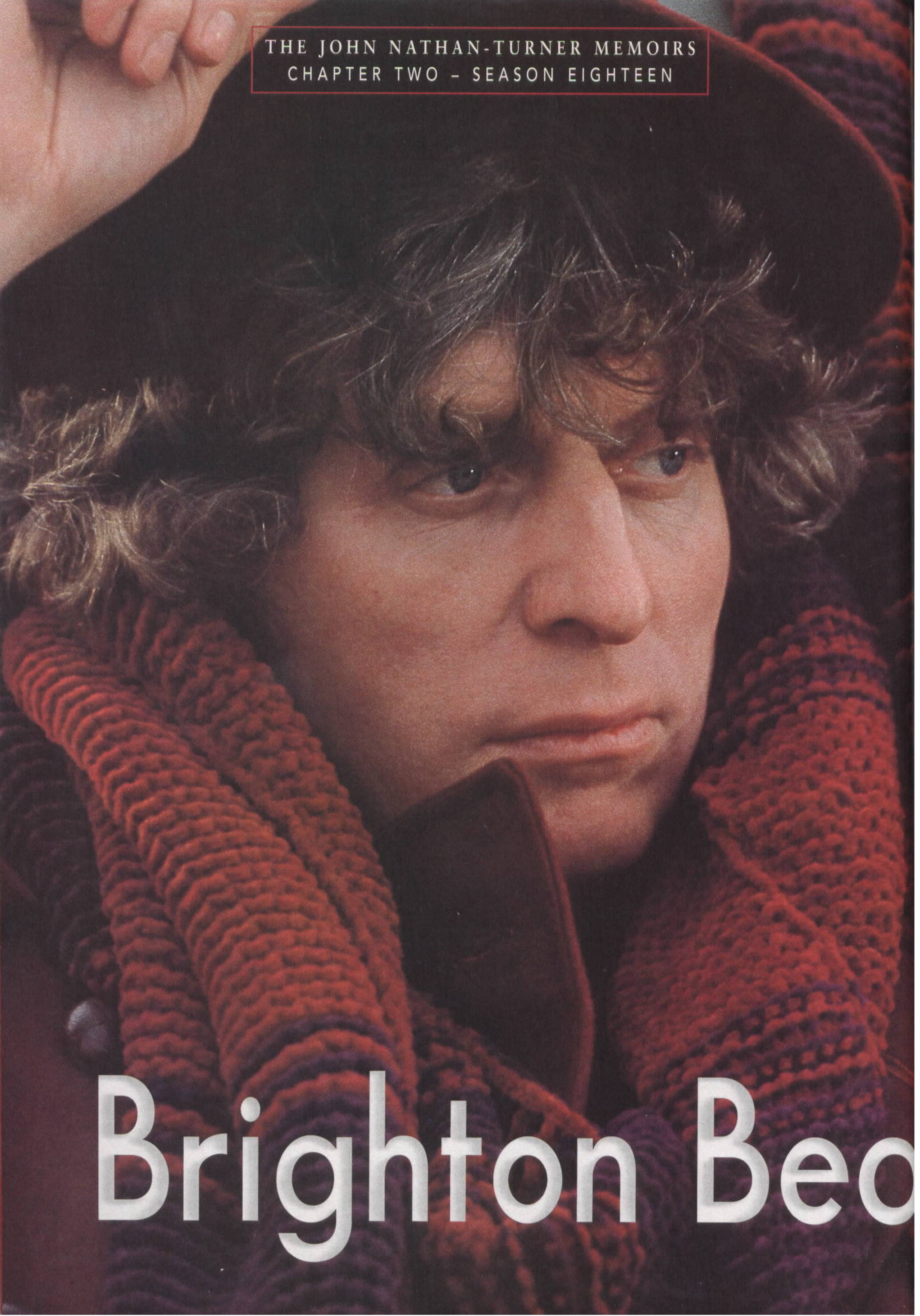
Age ____________________

Devil of Winterbourne
DOCTOR WHO MAGAZINE
From the Archives Snakedance
Mark Strickson
The TARDIS
Dark Thou
DOCTOR WHO MAGAZINE
Andrew Cartmel on Season Twenty-Five
Michael Craze Exclusive Interview
SHANGRI-LA
THE DOCTORS 30 YEARS OF TIME TRAVEL AND BEYOND
THE POWER OF KROLL
SURVIVAL
INVASION OF THE CAT-PEOPLE

THE JOHN NATHAN-TURNER MEMOIRS
CHAPTER TWO – SEASON EIGHTEEN

Brighton Beach Memoirs



I had been offered the job of producer of *Doctor Who* for one season with Barry Letts as the executive producer, and I had accepted.

Having had three years as Graham Williams' production unit manager, I had already formulated some of my own ideas with regard to taking the programme into the Eighties. I had something like ten weeks to plan the season before the first director of the season was due to begin work, so I had to quickly find a new script editor. It is generally agreed that *Doctor Who* is extremely difficult to write; hence it is vitally important that the script editor is also a talented writer. I am glad to say that all of the script editors I worked with on the programme were, without exception, good writers. I said last issue that I wouldn't pull any punches, but similarly credit should be given where it's due.

Thanks to a recommendation from a fellow producer, I met Christopher H Bidmead. I liked him enormously, as did Barry. His ideas tallied with mine and he brought with him tremendous scientific knowledge and intelligence, and great experience of computers and word-processors. I remember him being amazed that BBC production offices still operated on a system of constantly retyping scripts the old-fashioned way. He started as soon as his contract was negotiated.

My relationship with Barry Letts blossomed. Having believed that I knew everything there was to know about producing, I soon discovered I didn't. Initially I saw Barry very regularly, seeking advice and so on. Barry was wonderfully supportive and yet I soon realised that whenever I went to him with a problem, he would say, "What do *you* think you should do about it?" I would answer, and he'd say something like, "Well, there's the answer to that one."

As I gained in confidence, we gradually saw less of each other. Barry did make useful comments on the scripts and always viewed the final dubbed programmes, but he was producing his own series and was, like me, extremely busy.

Also at this time, I talked to Tom Baker about make-up. It seemed inevitable to me that we had to change the opening titles, as Tom didn't look very much like his image in the opening credits any longer. Tom didn't wear make-up in those days but, though he wasn't at all keen, he finally agreed that the end results would be to his benefit.

Graham Williams and Douglas Adams were still under contract, ostensibly to oversee the post-production of *Shada*, though, of course, this had been abandoned. They both popped into the office periodically to deal with their mail and clear up programme queries, and Graham in particular was constantly encouraging. Graham and Tom went off to America; Los Angeles, I think, for the first-ever US *Doctor Who* convention shortly after the cancellation of *Shada*. When they returned, Graham wanted to show me a film that was made there, so we went to view it at Lime Grove. It showed the convention, the hysteria, the popularity, the sheer devotion of the fans – it was quite incredible. It had a profound effect on me.

Bill Sellars, the other producer with whom I'd worked a great deal, told me very nicely that he didn't think I'd like the job, as it was so lonely. He also said, "Producers are very unpopular . . . I wonder if you'll be able to cope with that." More of this at a later time.

THE LEISURE HIVE

By the time Chris Bidmead arrived, I had already given an initial brief to David Fisher on *The Leisure Hive*; I had devised the basic plot and most of the characters and their names. I had seen the Hive itself more like a futuristic Butlin's Holiday Camp than it ended up, but Christopher was able to make an enormous contribution in terms of extending and developing not only the storyline but also the activities of the environment. Adrienne Corri, who played Mena, told me it was the accuracy of the whole Tachyonics saga that attracted her to the programme; all of which came via Chris.

Most of the stories that we commissioned were made into programmes. A few weren't. I've always thought that if a script didn't live up to expectations, the front office should not go public about the rejection. However, if the writer wanted to, that was fine.

I was approached to be the subject of a photographically-illustrated library careers book entitled *A Day With A TV Producer*. A day? When the book came out, there were three hair-cuts and a stream of costume changes! In one of the pictures was my master board, an easy reference chart about programme and story activity. Viewing the proofs, I noticed the title of a script that we had abandoned, *Sealed Orders* by Christopher Priest, was clearly visible on the board, and quickly asked for it to be blocked out. However, the publishers didn't do a very good job deleting it and when published, it was still there – hard to read maybe, but still there. It's hard to recall precisely why we didn't proceed with it: I know it was to be Romana's exit story and the Doctor was to receive 'sealed orders' from Gallifrey indicating, as I recall, that he was to obliterate Romana.

Pennant Roberts wrote a script called *Erinella* which featured small mind-controlling creatures. There was an element of *The Midwich Cuckoos* about it. Again, it wasn't pursued.

I had decided that with *Blake's* 7 and *Doctor Who* in production, my show needed a different musical contribution – both in terms of updating Ron Grainer's splendid theme and changing the style of the incidental music. I intended to hand over the responsibility for the latter to the Radiophonic Workshop. I thought it only fair to take Dudley Simpson to lunch to explain my feelings. Dudley arrived promptly at the Balzac restaurant, opposite the office at Shepherds Bush; I ordered a Campari and orange for him and a vodka and tonic for myself. My intention was to break the news over the main course. However, as we sipped that first drink, Dudley said that I was the very first *Who* producer to ever take him to lunch and how delightful it was. There was only one thing for it. I had to tell him there and then! Dudley was very unhappy, and it felt like the longest lunch I'd ever had. I learnt a lesson from it, though. If you're giving someone bad news, do it over a drink or a cup of tea – and only give good news over a meal!

Brian Hodgson at the Radiophonic Workshop was delighted with my proposal, however, and I asked if I could have as many different composers as possible during the season so that, hopefully, every story would have a different musical feel.

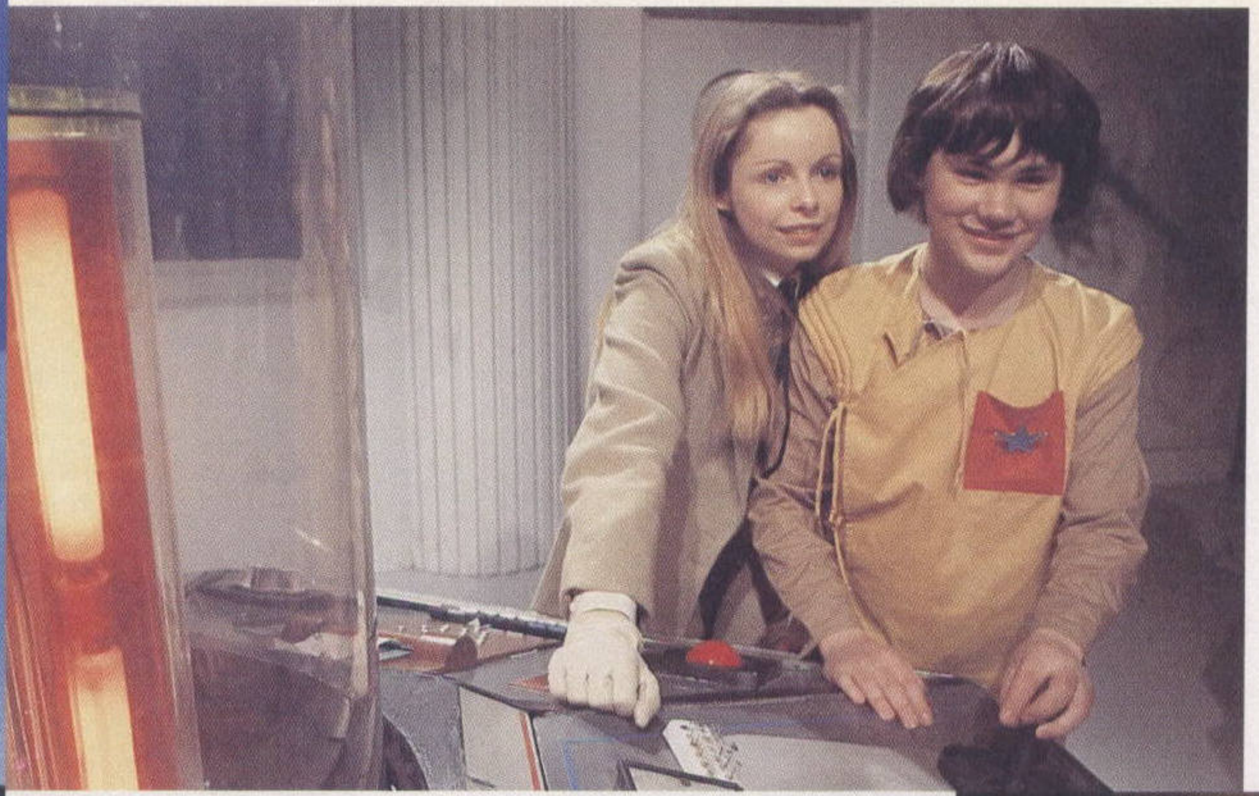
Once Peter Howell had delivered his stunning new version of the theme, I was able to talk more fully with Sid Sutton, the graphics designer allocated to supply the new opening titles. I had known Sid for some years, and we talked freely about the project. I explained that I wanted a title sequence that was much more in keeping with the new-look show I envisaged. I also explained my desire for a new logo. I had never been a great admirer of the diamond logo, though I know that many people adore it. I stressed my wish that he should not be over-influenced by the titles of the past, although I did want to retain the idea of travelling through time and space.

Many bemoan the loss of the 'time-tunnel' effect, but I liked the offering that Sid subsequently story-boarded so much, and having always thought the 'camera shooting down a vacuum-cleaner hose' rather old-hat, I agreed to the design instantly. Of course, we had to organise a photographic session for a new shot of Tom. I recall that the afternoon we did the session, Tom was in great form, entertaining all of us in the photo studio in the bowels of Television Centre. Somewhere I have the negatives of the shots we didn't use.

I also wanted a different feel to Tom's costume. I felt that the Doctor needed refining a little, though I was anxious to retain the same silhouette. June Hudson was excited at the prospect and set to work on the costume design.

When Tom was fitted for his new costume, he had just returned from a trip abroad and gone straight into production with *The Leisure Hive*. The final costume fitting was in our rehearsal room at the North Acton block, affectionately known as 'The Acton Hilton'. The tailor was present with June Hudson, of course, and the outfit needed only a few minor adjustments. I believe the tailor, Ron Davis, had made Tom's outfits previously. June had a costume skip with odds and ends in it, like boots – for stories where shoes and socks were impractical – and a selection of hats. The costume was to be basically one colour, burgundy, but when June asked Tom which hat he preferred, he selected a clashing

Opposite:
The first appearance of the Doctor (Tom Baker) in his new costume for Season Eighteen in *The Leisure Hive*.
Photo © BBC



brown one. Anyhow, I persuaded Tom to use the brand-new burgundy one (which I still possess) and I thought the end result looked excellent. However, it was generally a *very* heavy costume indeed, and with the Norfolk hacking jacket and waistcoat, it could be extremely hot. Often, though, the jacket was dispensed with. After *The Leisure Hive* the burgundy hat was never worn again until the *Children In Need* vignette *Dimensions In Time*. It appeared in many other stories, but only hanging on the TARDIS hat-stand.

I offered the directorship on *The Leisure Hive* to Lovett Bickford, whom I'd known for many years and whose work on *The History of Mr Polly*, produced by Barry Letts, had looked splendid. Lovett talked a great deal about "balls and pizzazz", and I think those qualities are dominant in the finished serial. Production did, however, over-run by a whole day – for which I was carpeted by my superiors, and generally none too pleased about anyway.

I'm often asked why I didn't use experienced *Doctor Who* directors, and it's even been suggested that it was because I was so insecure. I may be many things, but I'm not insecure! Ask my analyst!

During a producer's tenure, styles and standards are set. Tom Baker was making a major input in the series, and quite rightly too, but I wanted a change of emphasis away from the over-dominant humour towards stylish, intelligent, sophisticated science fiction. To achieve that, I felt a need to use directors who hadn't relished the end results of, say, *Nightmare of Eden*, but who would inject their own style. Usually there is a dominant house-style in TV productions. For example, in *The Bill* the camera always follows the police; there is never a scene without one of the regulars present, and there are the constant hand-held, developing tracking shots. In *All Creatures Great and Small*, the house-style included shooting exterior sequences very wide in order to capitalise on the beauty of the Yorkshire scenery. Inevitably this sounds very basic and the full house-style of any programme is long and very detailed. On *Doctor Who*, however, I was keen to capitalise on the styles of individual directors, rather than impose a house-style and make every story look similar. After all, we were about to do seven very different adventures. The only rules I imposed constantly were with regard to 'favouring the Doctor' and the way cliffhangers were handled. Hence I was delighted with Lovett's innovative opening shot, which was all his idea, and the spectacular use of Quantel to transport the viewer from the beach. Terrific stuff!

I felt it was about time the Doctor didn't get out of the cliff-hanger problem 'with one bound'

Looking back recently at this project, I have to comment that the Foamasi are just not satisfactory. We tried all sorts of things in the studio to make them look better; makers adjusting them; inserting air pumps to create the illusion that they emerged out of their skins, inflating as they did so; seeing as little of them as possible, etc, etc. But with white, shiny walls, which had been agreed right from the start, they just didn't convince.

Tom is splendid in this story. He wasn't happy about being 'old' for so long. I recall him wanting to become 'young' again at the beginning of Part Three, but Chris, David and I all felt it was about time the Doctor didn't get out of the cliff-hanger problem 'with one bound' the following week. We also had to keep reminding Tom that when 'old' he should *act* 'old'! I think the performance, aided by the make-up (by newcomer Dorka Nieradzik, who received a special award for her work on this story) was undoubtedly a tour-de-force.

MEGLOS

Originally called *The Last Zolpha-Thuran*, *Meglos* was directed by the late, highly experienced and talented director/producer/writer, Terence Dudley, whom I'd worked with on *All Creatures* and *Flesh and Blood*. Terry came up with the idea of casting Jacqueline Hill, which was splendid as I'd always wanted to meet one of the regulars from the early days of *Doctor Who*. She told me that she'd suspected that the rush and splutter of the making of the show in the Sixties would have been a thing of the past – but once on the set, she felt she'd never been away!

Terence and I investigated 'Scene-Sync', a CSO technique where two cameras were 'slaved' together. In other words, if one camera panned left, so did the other with precisely the same movement. This allowed for accurate changes of perspective when combining the two pictures and thus a mix of model and live-action could be made to look more realistic. For the uninitiated, one camera focusses on the actors in a totally blue area, and the other is focussed on the appropriate special effects model. When the two are electronically mixed together, and especially if the actors can be given shadows, the 'slaved cameras' produce some stunning work. The technique had been used very successfully on a Tommy Steele special, and the company was so keen for it to be used in a drama series that they allowed us to hire the equipment for virtually nothing.

My production associate, Anji Smith, and I became quite expert at tracking down ritzy equipment for use in the programme and getting it cheaply, or even for nothing. Anji was brilliant! She was very good at her job with a delicious sense of fun. Once, when I'd told a director to go ahead with some top-drawer casting and we'd find the money from the 'star fund', Anji marched through my door and said "What (expletive deleted) star-fund? You don't have one!" A fund was introduced shortly afterwards, and was known as 'the knicker-elastic money'.

Anji's daughter played the baby in *The Leisure Hive*. As baby Alys grew, so did her appreciation of *Doctor Who*. When Alys had learnt to speak, Anji discovered that, like most young children, she had an invisible friend. She was none too pleased, however, to discover it was a Cyberman! Or to quote Alys: "a Ciderman".

STATE OF DECAY

Although planned to be broadcast fourth, *State of Decay* was the next story before the cameras. I once promised Peter Moffat that when I became a producer I would want to work with him again. He was amazed when I tracked him down by telephone to South Africa to offer him *State of Decay* – though, at that time, it was called *The Wasting*.

Peter is such an experienced director and loved to create a joyous atmosphere on location and in the studio. His wife is Joan Kemp-Walsh, one of the very first pioneers of CSO, or Chromakey. Way before *Doctor Who* was using the technique, she was achieving spectacular results at Rediffusion, making performers appear to dance across the keyboard of a piano.

On 1st May 1980 I went to view the first day's filming rushes at Ealing, before going out to location at Burnham Beeches. By the time I'd got there the sequence where the bat bites the Doctor on the neck had been shot, and I was told that Tom had insisted that the make-up wound be blue, "as the Doctor has blue blood". I requested a re-shoot at the end of the day. However, time ran out, so we simply didn't use the close-up shot of the hand and the blue blood, but look closely at the wide shot!

Talking of bats, the use of film supplied by BBC Bristol's Natural History Unit resulted in complaints and even a question in the Houses of Parliament. The gist of the complaints centred around government funding to promote bats as 'harmless winged mice' whilst the good Doctor was perpetuating the myth that they were evil. What a shame that no-one told Bram Stoker when he started writing. One organisation actually asked if we would have a voice-over disclaimer at the end of future bat-featuring episodes. I suppose they wanted something along the lines of: "The names of the bats have been changed to protect the innocent!" I did discuss the request with Bill Cotton, the Controller of BBC1, but it was decided not to comply.

Lalla Ward had agreed to do twenty episodes of the season, and it looked like we weren't going to be able to avoid doing a final six-parter. As I've often said, I don't like six-part *Doctor Who* stories generally, so around this time I asked if we could have twenty-eight episodes to avoid the problem. Bill Cotton agreed. Later I asked if we could have the money for yet two more episodes, which I had calculated would enable us to complete a four-part version of *Shada*, which Douglas Adams had prepared. The Controller *didn't* agree!

Matthew Waterhouse joined the company in this story. Barry, Peter and I had all attended the final auditions and our decision was unanimous. Adric was very popular, especially among younger viewers, although some fans have been unkind. At the time he was young and confident, yet lacking in experience. He later blossomed as he became more used to working in television.

At one producer's run-through of *State of Decay*, Peter informed me that all the bits I wanted to cut were Tom's favourite moments. He asked me to give the notes to the actors with him. All of them Tom accepted, until I mentioned a scene where the TARDIS materialised in the rebels' hide-out. As it had been rehearsed, the door opened, the rebels threw loads of spears, and the Doctor emerged clutching them all, as if he'd caught them as they flew at him. I didn't like this at all and said so. Tom grittily asked me why. I said I thought it was more *Superman* than *Doctor Who*!

It's worth mentioning here that the buck really does stop at the producer. At the Head of Department's playback, the producer must defend the content, if it needs defending. Hence I felt that to be worth my salt at the job, the show had to be as I wanted it (with some give-and-take, of course), in order for me to be able to justify every detail of the programme, if need be. Of course the pressures of time and money mean that making television programmes generally involves a great deal of compromise.

During *State of Decay* Tom was very poorly. He was so ill in one recording that all the natural curl of his hair disappeared. The make-up department curled his hair, but after a short while on set, the hair was dead-straight again. It is quite easy to see which of Tom's scenes were recorded in the first studio session and which were taped a fortnight later.

Tom and Lalla were now great friends . . . most of the time! If they were getting on well, they would share a corner of the rehearsal room to do *The Times* crossword together. If they weren't, Tom would be doing the crossword alone in one corner and Lalla would be engrossed in her beautiful tapestry work in the other. These areas were known to the production teams, who obviously liked boxing, as 'The Red Corner' and 'The Blue Corner.' We could ring through to the rehearsal room and ask for an update on 'the corner situation'.

Tom often referred to scripts as 'horse-droppings' or 'cow-dung' if he didn't like a particular section or scene. One day Peter Moffat called into my office after a day's rehearsal and said, "I think Tom's really enjoying this story. Today he called the script 'whippet-dung' – clearly the complaints are getting smaller."

FULL CIRCLE

A talented young writer called Andrew Smith submitted a script entitled *The Planet that Slept*. Chris wanted to encourage new writing talent on the show, something I agreed with wholeheartedly, and he spent a great deal of time working with Andrew, helping him and advising him. It's a little unfair of me to mention this, but on the first day of filming, Andrew travelled out on the coach to the location and threw up all over the costumes! I'm sure it was the excitement of such a young writer finally realising that his script was going to be seen on British television.

Initially I wasn't very keen on Chris Bidmead's 'E-Space' trilogy. I was probably still thinking about the Key to Time season. However, he persuaded me and I do feel that this smaller serial-element spread over three stories worked extremely well.

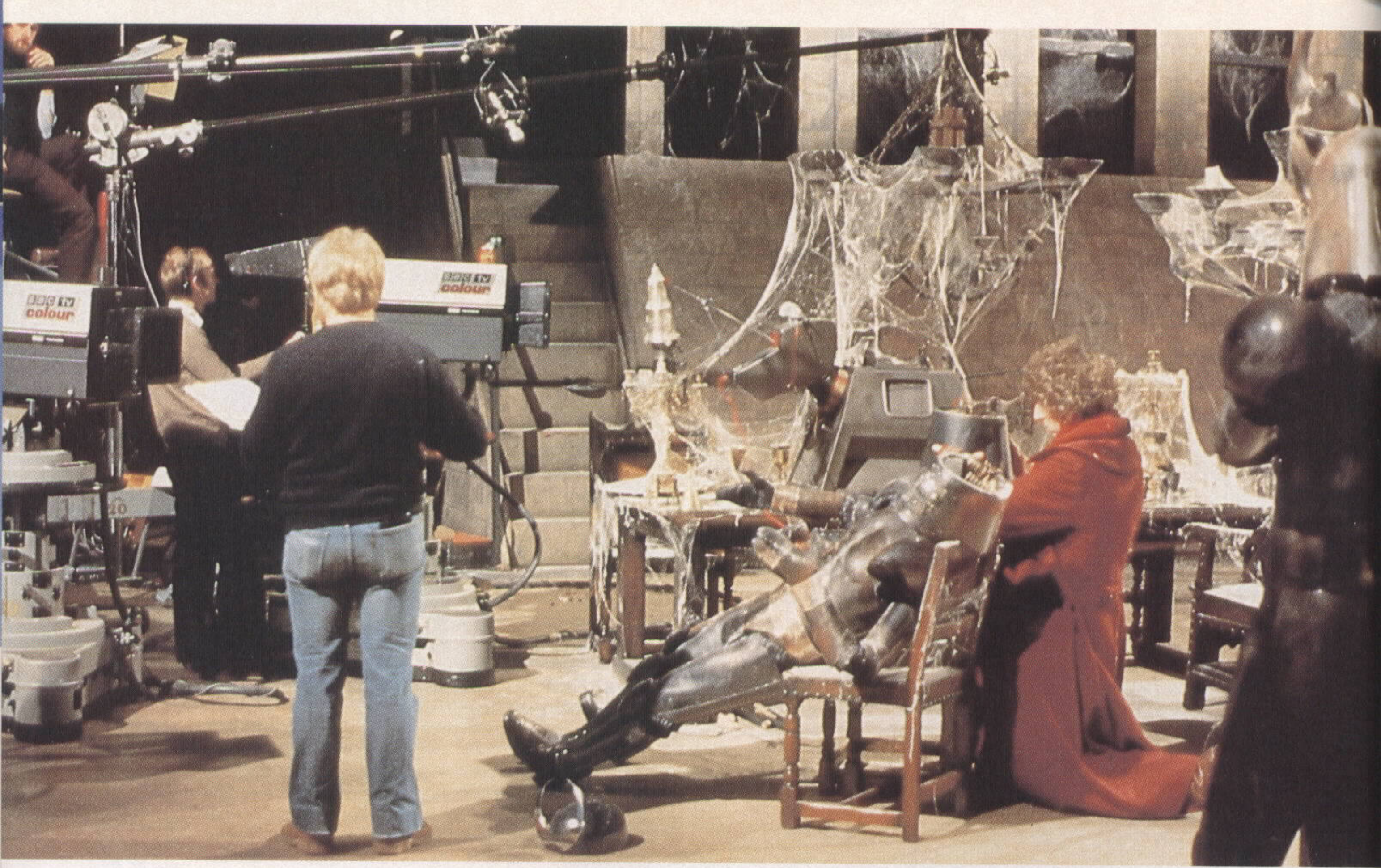
James Bree, George Baker and Alan Rowe played the Deciders in identical green padded jackets. It was their singing together, in the tea-bar, I think, that led to them being nicknamed 'The Decider Sisters'.

In one scene in this story, *Doctor Who*'s new artful dodger, Adric, purloins a vital piece of equipment, which he offers to the Doctor. He is delighted, yet reproachful at the theft. In one take, Tom misquoted his line and appeared to totally approve of the youngster's crime. I was unhappy about this and the possible effect on our younger viewers. A re-take was called for, and when the reason was explained to Tom, he said, "What does John think I'm playing? St Francis of Assisi?" Occasionally thereafter he would refer to me as 'The Vatican'. Mind you, Janet Fielding used to call me 'God'! . . . No, I don't think I was insecure at all.

During the transmission of *Meglos*, *Full Circle* and *State of Decay*, the show was rarely out of the newspapers. I am a great believer in publicity. I wouldn't go as far as to say that there is *really* no such thing as bad publicity, but it is important to remember that Season Eighteen had tremendous opposition on ITV from *Buck Rogers in the 25th Century* and it was very clear very quickly that the *Doctor Who* audience was going to suffer a severe knock. So I decided we would give the general public a battering of publicity throughout the series to keep the show well and truly in the public eye.

K9 was always going to leave the series in *Warriors' Gate*, as far as I recall, but we played with the press and the audience – fusing its circuits in the sea in one story, having its batteries run down in another, even chopping off its head in *Full Circle*. When there was such a huge outcry, I was asked to think again about the metal mutt's demise. Rather than rewrite subsequent scripts, I suggested what eventually

Left to right: Bill Fraser as General Grugger and Frederick Treves as Lieutenant Brotadac on the Scene-Sync set used in *Meglos*; Lalla Ward accompanies Matthew Waterhouse on his first photocall on the TARDIS console room set in *State of Decay*; Zargo (William Lindsay) and Aukon (Emrys James) prepare to sacrifice Adric (Matthew Waterhouse) and Romana (Lalla Ward) in *State of Decay*; Lalla Ward relaxes outside the TARDIS on location for the same story.
Photos © BBC



Above: Recording *Warriors' Gate.* Photo © Mat Irvine

became *K9 and Company* to the Head of Department, Graeme McDonald, and Bill Cotton, and they said yes almost immediately. The project had been in the pipeline for a while, so it was fascinating to see two national newspapers competing with each other in a 'Save K9 Campaign', and days later watching both of them attempt to take the credit for *their* readers saving it. I learnt from this tactical exercise, and used it again twice . . . very successfully.

WARRIORS' GATE

It was sometime during this story that Tom announced that he did not wish to stay for an eighth season. The message came from his agent, Jean Diamond, who told me Tom felt he'd given everything to the show and wanted to try something different. At the time I didn't realise that recasting the Doctor would be my problem. I'd only been offered a year as producer, and I didn't really know what the powers-that-be thought of my work, though the playback sessions thus far had been reasonably successful.

Tom, Jean and I had agreed that we would delay announcing Tom's departure. Madame Tussauds in London had started work on Tom's waxwork figure during *The Leisure Hive* for *The Doctor Who Experience* for one thing, and both Tom and the programme could benefit from the news being held back.

> I didn't realise that recasting the Doctor would be my problem.

On 23rd October 1980 Tom posed with two waxworks of himself on the pavement of the Marylebone Road, to the delight of the press. Tom was the first person to have two likenesses in the same exhibition; one with the Meglos cactus-effect and one without. Afterwards Terry Sampson and Lorne Martin from BBC Enterprises (who had negotiated the details of the contract with Tussauds) adjourned with Tom and myself to a nearby pub. I took a phone call there informing me that there had been a leak to the *Daily Mirror,* and a news reporter, rather than a show-business reporter, was on his way to the pub – someone at Tussauds had told him where we were. Tom and I bolted to a cab, appropriately headed off down Baker Street, found a back-street hostel and set about calling an emergency press conference. We agreed that if one paper had the story, why not let the rest in on the 'exclusive'? Shortly afterwards we assembled with the BBC drama press officer, Kevin O'Shea, and the editor of picture publicity, Brian Clifford, at 12A Cavendish Place and were soon joined by a barrage of reporters and photographers. It was at this gathering that Tom implied to the press that his replacement might be female – a press story that is so brilliant, it will never go away. The newspaper coverage in the press was enormous but sadly meant that Tussauds' picture story got very short-changed.

Shortly before this announcement, I was asked to produce a further season of the series by Graeme McDonald, and of course, the problem of recasting became mine. I was absolutely thrilled at being asked to stay on. I made one request: that I be allowed to produce the show without an executive producer. I felt that while Barry Letts had been most helpful, especially during my first few months, I no longer needed him and that his contribution did not warrant the title. Graeme complied, saying that Barry had already been to his office and said much the same thing.

Graeme explained that though the series was getting a good general reaction, the audience figures, due to the competition, had been disappointing. The Controller was thinking of moving it to a twice-weekly slot early in the evening to try to give it the audience it deserved. He went on to discuss the way the sixth floor thought that viewing tastes on Saturday evenings had changed. Producers don't control where their programmes are transmitted by the way, but the thought that we might reach a larger audience certainly appealed.

Once I realised that re-casting the Doctor was to fall to me, I had discussions with Lis Sladen and Louise Jameson with regard to re-joining the show to help us with the transition to the new Doctor. In fact, Chris Bidmead and I went to the Orange Tree Theatre in Richmond to see Lis in a play and to discuss the proposal afterwards. Both Lis and Louise felt that they shouldn't retrace their steps in the show. I understood their feelings totally; having been an actor myself does mean that I am able to appreciate the performer's point of view.

Bill Sellars had said he thought I wouldn't like the loneliness of producing. At this time I began to feel somewhat lonely. I respected Tom's decision to leave, I respected Lis and Louise's reasons for not wanting to return – but I did feel very alone.

I decided that I definitely wanted the change from Tom to 'whoever it might be' to be complete by the end of the last story. Tom's seven-year run meant anyone under the age of eleven probably knew only his Doctor, so I felt the new Doctor should be seen fully transmogrified as *Logopolis* came to a close.

I was interested in lots of different actors for the part. Generally I don't think it is quite fair to discuss who, why and when if things don't work out. However, I have been asked about Richard Griffiths, these days the star of *Pie in the Sky*. I couldn't remember when I'd considered him, but on checking through my diaries, it was with regard to the casting of the Fifth Doctor. I saw him in an RSC production that had transferred to the Piccadilly Theatre, London, and actually met him briefly on the stairs backstage after the performance as I was visiting friends in the production. I was struck by his youth, considering the elderly character he had played on stage. I was impressed, and subsequently arranged to see a recording of a situation comedy in which he was appearing with Elaine Stritch at London Weekend Television. It was directed by an old chum, so getting tickets was easy. Again I was impressed. However, when I spoke with his agent, he was simply not free at all. There were lots of suggestions and considerations and viewing and theatre visits and so on. I knew I wanted someone totally different to the previous Doctor, both physically and in acting style. Then I hit on the idea of Peter Davison. Graeme McDonald kept repeating his name with mounting enthusiasm when I mentioned it to him. Bill Cotton also gave his blessing, and so I rang Peter at home one evening and asked him if he'd like to meet to discuss the idea. Peter was dumbstruck, and took several days to decide whether he even wanted to talk about it. However, much to my delight he did, and the rest – as they say – is history.

Meanwhile, *Warriors' Gate* was hitting trouble. Much of the spaceship interior was based on scaffolding, and in the middle of studio rehearsal a safety officer declared the set unsafe. We lost much time over this, and the whole thing was so frustrating. However, the artistes' safety is paramount and the set had to be checked and adjusted. Graeme Harper, the production manager on this project, gave stunning support to the director, Paul Joyce, and contributed enormously to the end results. It wasn't long before Graeme was directing too.

Companions' departure scenes in *Doctor Who* are really quite tricky. Over the years there have been dramatic ones, emotional ones, cursory ones, sentimental ones and over-sentimental ones! Chris and I wanted Romana's departure to be different. It had to be played at speed because of Part Four's story developments. We wanted it to be a little moving because, with their having been two Romanas, the companion had been with the Doctor an appreciable period of time. However, Romana and the Doctor are Time Lords, and the emotions of Time Lords are not like ours. Lalla, though, didn't care for the scene. She felt it was a cop-out in many ways. Tom, Lalla, Chris, Paul and I discussed it at length, and it was adjusted somewhat, although I don't think Lalla was ever totally happy with it. Although it is played against a dramatic backdrop, it still brings a lump to my throat . . . not quite such a sentimental lump as Susan or Sarah Jane's departure, but I think it all the more effective for that.

One last bit of trivia: the Tharils were originally called 'Tharls', but a fan who was watching the recording from the public observation gallery pointed out that, despite the different spelling, the pronunciation was the same as the Daleks' enemies, the Thals. There were only a couple of references to the Tharls, so we decided to change the name.

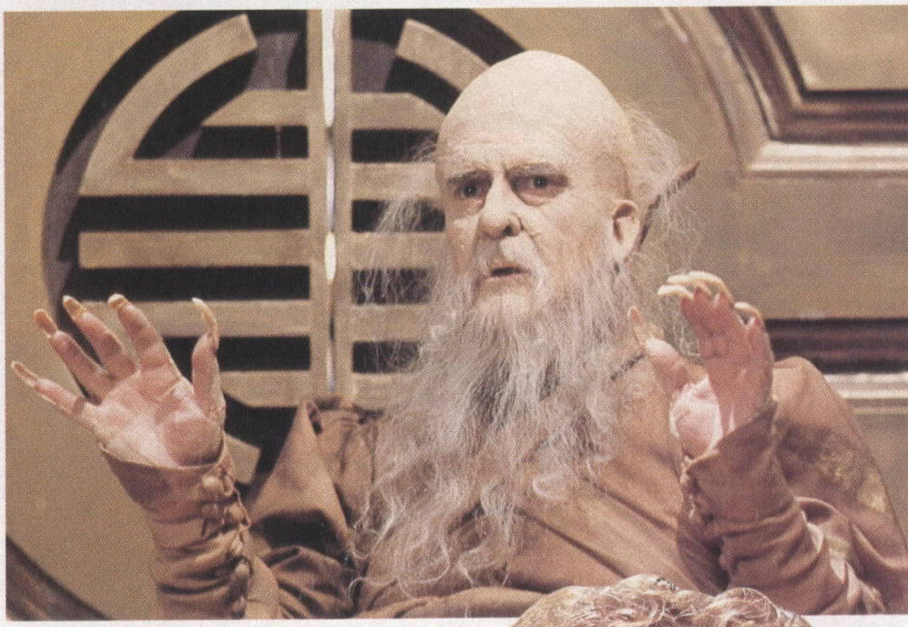
THE KEEPER OF TRAKEN

I had actually offered Johnny Byrne the position of script editor when I first started. However, he was doing so well as a writer, he felt unable to accept. Johnny I knew from *All Creatures* and, under Chris' guidance, delivered a super script for the penultimate story of Season Eighteen. I loved the visual style of this story: the layered textured costumes, the Klimt look of the scenery and the whole design which the director, John Black, masterminded. Tony Burrough, a favourite designer of mine, came up with the idea of a multi-purpose set; huge elephantine sections with a different-style archway on each of the four sides. The whole story looked lush, expensive and sophisticated.

It wasn't until after the first draft of the script that the Master was added. Roger Delgado's Master had a great effect on many viewers in the Seventies and I felt the time was right to re-introduce the character in a non-emaciated form. As a production manager I had worked on a twenty-six-part classic serial called *The Pallisers* in which Anthony Ainley played an extremely slimy, thoroughly nasty character called Reverend Emilius. He seemed to me an obvious choice, and when he came to see me I offered him the part there and then. I've never regretted it. It is a very difficult job to play a part someone else has created, and yet he did it with great style and panache. At the moment where he first appeared as the new Master on screen, the likeness to Roger Delgado was amazing.

We had a remount on this story. The electricians walked out on one of our studio days because they hadn't been able to park their cars at TV centre! I was told on the day, a Sunday I think, that we were to lose our studio time that afternoon. I went around all the dressing rooms to ask if the artistes were free for the remount, as all the guest cast were about to finish their contracts. Much to my delight, they were available. We tracked down the Head of Programme Planning to a branch of Safeways where he was shopping with his family. He came rushing in to confirm a date for the remount day, so that we could start re-negotiating before the actors were offered other work.

Because Tom was leaving I thought that it might benefit the show if there were several companions aboard the TARDIS when the moment of regeneration occurred. Adric and Tegan had been planned from the start of the season, but we decided to consult Johnny Byrne to see if we could use his character, Nyssa, to help the show through the period of change. Johnny agreed, so Chris Bidmead neatly introduced Nyssa into the following story.



Below:
The Keeper (Denis Carey) and Nyssa (Sarah Sutton) from Season Eighteen's penultimate story *The Keeper of Traken.*
Photos © BBC Video

LOGOPOLIS

I'd told Chris that the last police box in England, other than those at Hendon Police College, was in a lay-by near Denham and he agreed to write a story utilising it. I'd contacted the local council to request that they keep us informed if there were any plans to demolish the box. Imagine my surprise when, months later, our production manager returned from a reconnaissance trip to inform us it had gone! Luckily we had built a new TARDIS exterior prop for the beginning of the season. Union regulations in force at the time meant that whenever we had the old box on location, we had to have four men to transport it in and out of position. The designer had suggested that our second box be a 'zip-up' version that came to pieces, and could be erected on site by only two prop men. Good sense indeed, and it saved money. Anji loved this idea, needless to say!

Its funny how one contact in this business leads to others, and how the entire industry is somehow related in one way or another. I got to know Dolores Whiteman (Aunt Vanessa) quite well. Dolores is a famous Australian TV and theatre actress. On that wind-swept bypass, she made me promise I'd come and see her two young daughters perform as soon as they came over from Oz and got a job. I did see them and was mightily impressed; I used them in a panto with Peter Davison and Anthony Ainley some time later. In fact I've worked with them in the theatre several times; they even appeared as the singing group in *Delta and the Bannermen*, and through them I met Keff McCulloch, their composer and record producer – who is now married to one of the girls – and so it goes on. Show business is a very small world.

The name Tegan Jovanka was, in fact, a mistake. I'd written a short document about the character for Chris Bidmead to embellish. At the top I'd written 'Tegan (Jovanka)', meaning: shall we call her one or the other? I knew an Australian girl called Tegan – although the origins of the name are, I believe, Welsh – and President Tito's wife was called Jovanka. Chris thought Jovanka was an intended surname, so I decided to leave it.

Right: The Master (Anthony Ainley) and the Doctor join forces in Tom Baker's final story *Logopolis*. Photo © BBC Video

I saw a cavalcade of girls for the part, all genuine Australians, and my brief to the agents and casting groups included 'minimum height 5ft 4 ins.' When Janet Fielding came to see me, I could tell she was below the required height for an air hostess. When I asked her height, she replied, "Half an inch taller than the minimum height of an air hostess." She then went hell-for-leather into a convincing routine about Quantas being on the Far-East run and how Malaysian and Cathay Pacific airlines were populated by small air hostesses. As I'd travelled on both these airlines to Aus-tralia, I did recall that the trolley-dollies seemed petite, and believed what she said. Much later, Janet confessed that she made it all up to get the job! After her lengthy brusque rationale of Quantas Airways and their height requirements – before we even started reading the script together – I knew I'd found Tegan.

On the night of January 19th 1981 we recorded the regeneration of Tom Baker into Peter Davison. The night was both sad and exciting. A new Doctor was born, but we were saying farewell to someone who held, and still holds today, the record as the longest-serving Doctor. Because of the way the end sequence was staged, Tom's fall from the gantry was out-of-vision, with a shot of the companions giving a rapid look down to complete the telling of the story. Peter Grimwade and I thought that if Tom gave a yell (again out of vision) it would help us at the editing stage to convince the viewer that they had seen the fall when, of course, they hadn't. Tom was absolutely against it and refused. It has been reported that this was a huge row. Well, tempers do fray in television, especially on recording days, but usually it's all forgotten minutes later. This was just such a case: a storm in a tea cup and nothing more. Peter and I did discuss putting a yell in at the dub, but the musical score did the job for us. It indicates the fall, which is all we were trying to achieve.

"Great regeneration, John!" he said. "A crowd of us were watching from down in VT!"

I was sad that Tom didn't come to the bar that evening, but I understood why. I understand even better now, for when my work on the show finally ended, my emotions were mixed. One is excited by new challenges, of course, but there is something about *Doctor Who*, especially if you're involved with it for a long time, that leaves you very sad when you leave it behind. You can't work on a show such as *Doctor Who* for even a few years, let alone seven in Tom's case, without it dominating your life. And playing the Doctor *is* a huge responsibility. I think it was Tom who described the character as a cross between the Pied Piper and Jesus Christ. And let's not forget playing the part is only the tip of the iceberg: there's also conventions, promotions, personal appearances, carnivals, business meetings with Enterprises . . .

We had decided to attempt to keep the details of the regeneration secret, in order to surprise our audience with the details of its acquittal. We had the output of our studio taken off the building-wide observation screens so that sci-fi publications and fanzines didn't take photos off the monitors and ruin it for others. On leaving the bar after the recording, I waited for my cab home. Often several members of personnel are put into one taxi if they leave around the same time. As I got into mine, I was joined by one Keith Barnfather, then a BBC Employee, but later the producer of a range of *Doctor Who* interview tapes and fan dramas such as *Downtime*.

"Great regeneration, John!" he said. "A crowd of us were watching from down in VT!" This was a prime example of show-business with a capital 'F'!

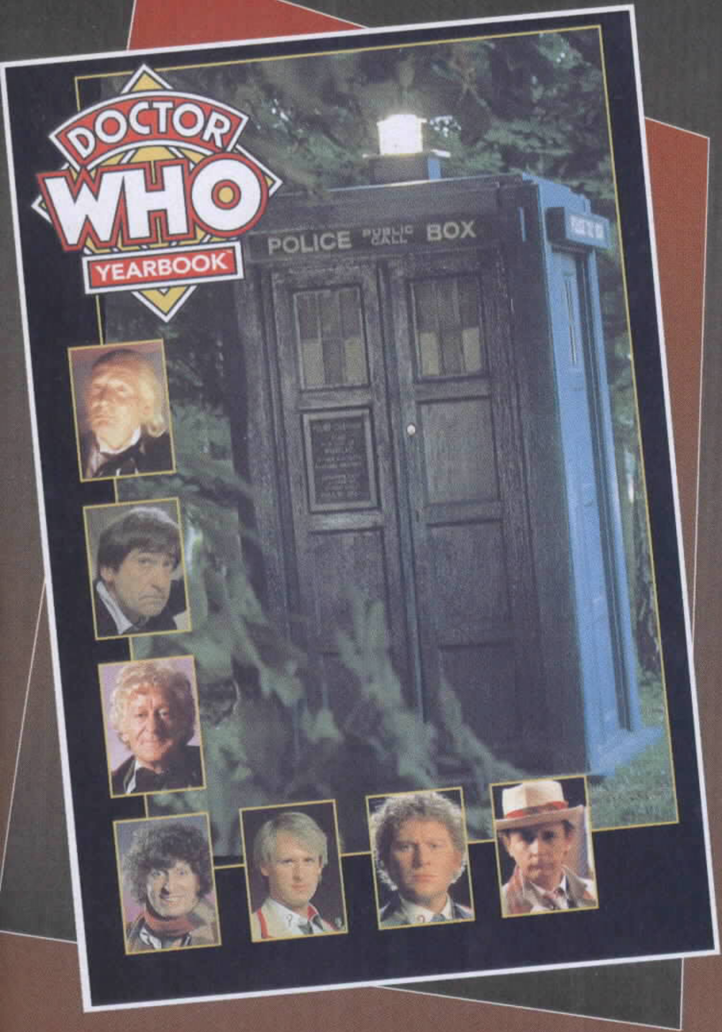
We held two parties for Tom; one at the BBC TV Centre Bar where we invited companions, producers, directors and the current team, and a larger gathering at BBC Enterprises, then based in Ealing. Tom had agreed to come, as long as there were no speeches; but on the night, Bryon Parkin, general manager of Enterprises, insisted on making a speech and Graeme McDonald insisted that I made one! I had only a few minutes to dive into the canteen kitchen with my secretary, Jane Judge, to compose a few notes. I expected Tom to be put-out, but with great aplomb, he replied to our thanks with an eloquent and amusing speech totally off-the-cuff.

At conventions, guests often talk about 'The *Doctor Who* family'. I know this is viewed rather sceptically by some fans, but there is a bond that envelopes those who have been involved in the series. Like all families there are a few difficult relatives. If everyone got on with everyone all the time, life would be exceedingly dull. But when we get together, and in some cases there may be years in between reunions, we tend to pick up the pieces very quickly as though we have not been apart. There are only a handful of people whom I'm pleased to say I have never seen nor spoken to since they left the show, but generally the camaraderie that prevails between the cast and crews is untinged by back-biting and jealousies, and is something quite remarkable. I am proud to have been involved.

When the Doctor regenerated he was surrounded by Tegan, Adric, and Nyssa, none of whom had been in the show for long. Season Eighteen of *Doctor Who*, my first as producer, was over. What's more, thanks to everyone involved, we had completed the series within the allocated budget. In other words, we were within one percent of our target figure.

You would think there might have been time to catch our breath, but no. By this time we were already in preproduction with Season Nineteen. Chris Bidmead had decided to relinquish his job as script editor and Anthony Root was already installed. Scripts had been commissioned and some of them already on the shelf.

The next season was going to be interesting: new time-slots; new days of broadcast; new Doctor; no executive producer; twenty-six episodes this time, but definitely no six-part stories; the first purely historical story for years; the return of the Cybermen in a story with more than three hundred scenes and the most expensive prop that the BBC had ever used up to that point. Add a K9 special to be made at the same time, the death of a companion and Peter Davison's *This Is Your Life* for good measure. It was *certainly* going to be interesting . . . ◆



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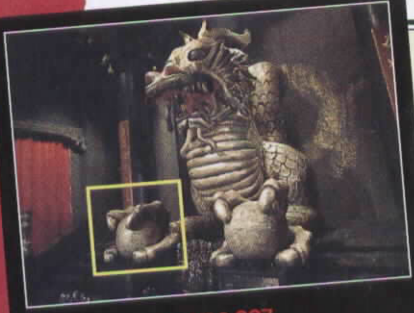
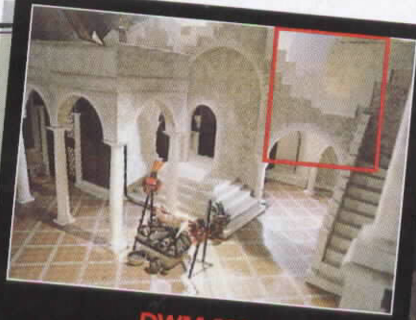
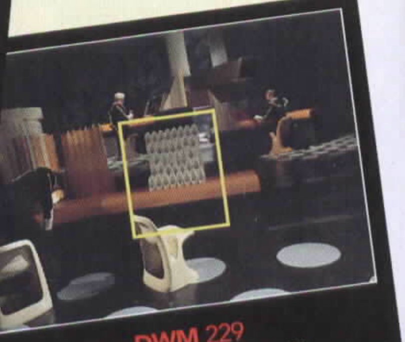


DWM 227
THE SHADOW KNOWS
The Talons of Weng-Chiang



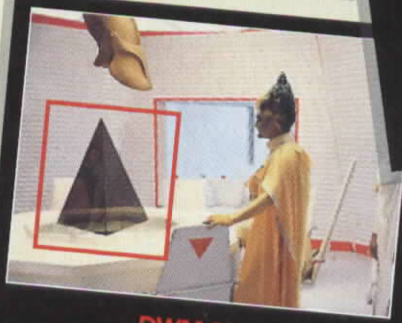
DWM 228
LEAVE THE GIRL, IT'S THE MAN I WANT!
Castrovalva



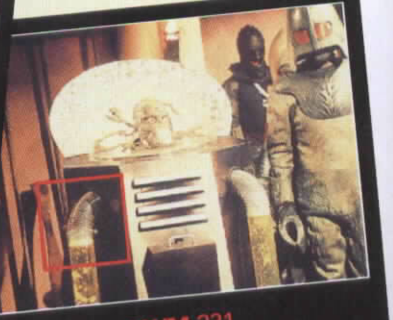
DWM 229
GARDEN GOBLIN NOT IN MEMORY
The Three Doctors

Set Detail Competitions

So just how eagle-eyed are you when it comes to spotting background elements from *Doctor Who*? It seems that almost all of you have 20-20 vision, as an overwhelming number of entries so far in our new Set Detail Competiton have been dead-on. For those who were left scratching their heads, however, here are the answers for the first five. Don't worry, we're planning to make this a *lot* tougher from now on . . .



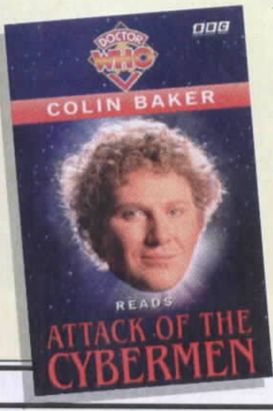
DWM 230
IT CONCERNS ME
The Leisure Hive



DWM 231
BAD CAT MAN
The Curse of Peladon

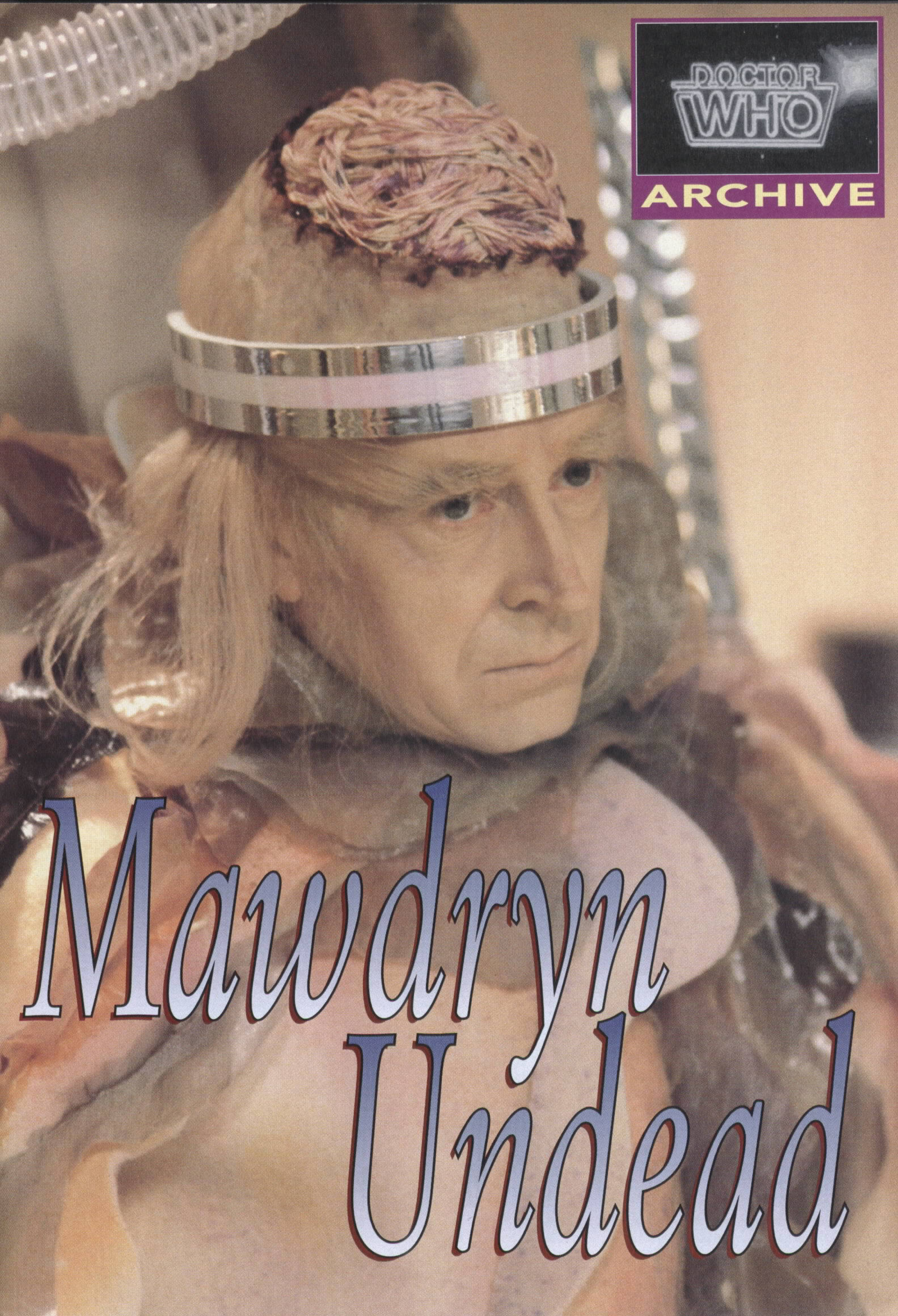
GETTING-A-BIT-ROUGH-IS-IT?

One of the more entertaining competitions we've run in the last year, the anagram puzzler we set you in **DWM** 230 – making a new sentence out of the title for the Sixth Doctor adventure *Attack of the Cybermen* – proved a resounding success, with entries ranging from the desperate to the downright bizarre. Copies of the audio version of the story, narrated by Colin Baker, are hurtling towards the lucky winners now. Some we particularly chortled at were "Can Tom Baker fetch yet?" from **Richard Black** of Wokingham, "Can they face Tomb trek?" by **G McCormack** of New Costessey and "Mr Bean! Check tatty foe!" by **Mark Hugill** of Finsbury Park, London. What a clever lot you are.



DWM 227 was a veritable cornucopia of competitions. SEEK, LOCATE, EXTERMINATE asked which area of London *Remembrance of the Daleks* was set in. The answer was Shoreditch. THE MYRKA WILL DEAL WITH IT asked who created the Daleks and the Silurians. The correct response was Terry Nation and Malcolm Hulke respectively. THAT'S GREEK FOR LIGHTHOUSE asked which story featured the Pharos Project. The answer was, of course, *Logopolis*. **DWM** 231's DAYS LIKE CRAZY PAVING wanted you to tell us who wrote the special story for the *Radio Times* Twentieth Anniversary Special. It was Eric Saward.

Because so many of you have asked for it, we'll be updating the answers to our competitions every six months or so.



Mawdryn Undead

SYNOPSIS

PART ONE (dm: 24'03")

At an English public school in 1983, an orphaned teenage boy called Turlough encourages another youth, Ibbotson, to go for an illicit drive in a vintage car owned by one of their teachers – Brigadier Lethbridge-Stewart. A dangerous ride ends in a crash, and Turlough experiences an out-of-body experience and is confronted by the Black Guardian. The Guardian will help him leave Earth if Turlough helps him to kill an evil creature: the Doctor. Later in the school sickbay, Turlough finds he has been given a small crystal through which he can communicate with the dark figure.

Travelling through the vortex, the TARDIS is affected by a warp ellipse and, to avoid a collision, the craft materialises on a huge spaceship orbiting the Earth. The Doctor, Tegan and Nyssa find that the ship is lavish but deserted, and appears to be travelling through infinity. As the Doctor discovers that a transmat capsule left for Earth six years ago, Ibbotson watches Turlough enter a silver sphere that has materialised near a hillside obelisk at the school. The capsule vanishes and arrives on the spaceship, where Turlough soon meets the Doctor's group. The Doctor deduces that the transmat beam's signal is interfering with the TARDIS, and travels to Earth in the capsule with Turlough to close it down – setting the TARDIS controls so the ship will then follow him, bringing Tegan and Nyssa. The Doctor is engrossed in his work on the mechanism at the obelisk, so he does not realise that Turlough – urged on by the Black Guardian – is about to bring a large rock crashing down on his head . . .

PART TWO (dm: 24'33")

A sudden explosion from the mechanism knocks the Doctor and Turlough backwards, and the Doctor remains unaware of the attack. The TARDIS materialises nearby momentarily and then vanishes. A concerned Ibbotson arrives with the Brigadier – who seems to know nothing about the Doctor or his TARDIS. Meanwhile, Nyssa and Tegan arrive at the obelisk in the TARDIS, but there is no sign of the Doctor or Turlough. The transmat capsule appears and the women find a hideously burnt figure inside, which they assume to be a newly-regenerated Doctor. They tend to 'the Doctor' inside the TARDIS, and soon Tegan sets off to the nearby school for help.

Turlough is taken back to the school sickbay, while the Doctor talks to the Brigadier at his hut. The Brigadier has taught maths at the school since he retired from UNIT in 1976. The Doctor manages to restore his

old friend's memory – the loss of which is apparently connected with a minor breakdown a few years ago. The Brigadier recalls how, during the Queen's Silver Jubilee on June 7th 1977, he met a girl called Tegan Jovanka who fits the description of the Doctor's companion. The Doctor realises that the TARDIS has arrived six years too early. Meanwhile, Turlough escapes from the sickbay, making for the transmat.

In 1977, Tegan secures the aid of the younger, pre-amnesia Brigadier and she takes him to the TARDIS. The burnt figure – who, unobserved by Nyssa, reveals himself to be called Mawdryn – starts to recover and seems to be in a state of perpetual regeneration. When the younger Brigadier and Tegan join Nyssa back at the TARDIS, the figure turns to show its alien features, its pulsing brain visible through a hole in its skull . . .

PART THREE (dm: 24'32")

The Doctor realises that Turlough is trying to reach the transmat capsule, and he and the Brigadier head for the obelisk. Using a TARDIS homing beacon acquired by the Brigadier from Tegan in 1977, the Doctor manages to home in on his ship, and transmat the capsule containing himself, the Brigadier and Turlough to the spaceship. In the ship's laboratory, the Doctor and the Brigadier find a metamorphic symbiosis regenerator – stolen from Gallifrey. The Black Guardian directs Turlough to seal the Doctor's fate by having him open a secret room which contains another seven mutants like Mawdryn. The mutants revive and troop out into the spaceship.

Posing as the Doctor, Mawdryns begs to return to the spaceship so that he can stablise his regeneration. Nyssa pilots the TARDIS back to the craft. Mawdryn crawls to the laboratory where he tricks the older Brigadier into activating the regenerator. The younger Brigadier is suspicious about Mawdryn and leaves the TARDIS – shortly before the Doctor arrives to find Tegan and Nyssa. He is aghast to learn that the Brigadier is on the ship in two forms.

Returning to the lab, the Doctor, Nyssa and Tegan are confronted by the eight mutants. They explain that they stole the equipment in an attempt to become immortal, but instead condemned themselves to the torment of perpetual regeneration. Now exiles, they plead for the Doctor to use his energy to let them die, but as the Doctor says: "It would be the end of me as a Time Lord."

PART FOUR (dm: 24'33")

The Doctor refuses to give up his remaining lives for the alien scientists, and returns to the TARDIS with Nyssa, Tegan and the older Brigadier – having told Turlough to get the younger Brigadier to the transmat capsule and ensure that the two versions are kept apart. However, Mawdryn has inadvertently infected Tegan and Nyssa, and when the TARDIS tries to clear the warp ellipse and leave the ship, they either regress to children or grow old and decay. The only way they can be cured is if the Doctor helps the mutants as well. The Doctor agrees to surrender his remaining regenerations.

Turlough traps the younger Brigadier in the secret room, believing this will foil the Doctor's plans and so honour his pact with the Black Guardian. However, the younger Brigadier escapes while the older Brigadier is helping the Doctor to ready the regenerator to transfer his Time Lord life-force to Mawdryn, the mutants, Nyssa and Tegan. The two Brigadiers meet in the laboratory at the very moment that the Doctor is to surrender his life-force to the mutants. There is a massive release of energy from the time differential which cures Nyssa and Tegan, allows the mutants to die and the Doctor to retain his lives. Both Brigadiers are knocked unconscious. As the spaceship starts to break up, the group return to the TARDIS. An amnesiac younger Brigadier is returned to 1977 and the older Brigadier is dropped off in 1983. The Doctor allows Turlough to join himself, Nyssa and Tegan on their travels.

Opposite page, above: Mawdryn (David Collings) in his regeneration chamber.

Opposite, below: The Brigadier (Nicholas Courtney) meets the Fifth Doctor (Peter Davsion).

This page, above: Turlough (Mark Strickson) and the Doctor attempt to explain the risks of travelling in a transmat capsule to the Brigadier.

Left: The Doctor faces a dilemma as Tegan (Janet Fielding) waits for his decision. Photos © BBC Video

Above: Peter Davison as the Doctor. Photo © BBC Video

PRODUCTION

Mawdryn Undead was a replacement serial brought forward to fill the gap left by another story, *The Song of the Space Whale*. Around 1978 comic strip writer Pat Mills submitted storyline suggestions to *Doctor Who* script editor Anthony Read. Mills had co-created such titles as *Battle* and *2000AD*, scripting *Judge Dredd* for the latter. With his colleague John Wagner, he decided to branch out into television writing, and the pair discussed ideas with Read. Read was not receptive, but the contact meant that editor Dez Skinn hired Mills and Wagner in 1979 to work on Marvel Comics' new **Doctor Who Weekly**. Four strips were written alternately by Mills and Wagner, with Mills using some of the television ideas in *Doctor Who and the Iron Legion* and *Doctor Who and the Star Beast*.

One of the ideas for a Marvel strip was that of a colony of people living inside a giant space whale – a concept which Mills' wife suggested was good enough for a television serial. Wagner was less keen on this, but during 1980 a storyline based around Tom Baker's Doctor was submitted to script editor Christopher Bidmead. This was refined over the coming year, during which time Eric Saward took over as script editor in spring 1981.

Shortly after his arrival, Saward suggested the idea of an "evil" or misguided companion for the Doctor – the character's amoral behaviour making him react randomly when under tension, heightening the drama. Thus on Friday 15th May producer John Nathan-Turner issued a character outline for the new companion, Turlough. He was to be twenty years old, blond and skinny, and would encounter the Doctor on a planet on which he has lived as long as he can remember. He was to be blunt and aggressive but with a charming personality, and would eventually be revealed as an agent of the Black Guardian. It was intended that the Doctor would save Turlough's life in his introductory four-part story, at the end of which Turlough would join the TARDIS crew, despite Nyssa and Tegan's suspicions about his motives. With the character's second story, Turlough would try to engineer the Doctor's downfall. His third story would see the defeat of the Black Guardian – after which a decision would be taken as to whether the character would be retained.

On Monday 7th September Mills and Wagner were commissioned for a scene breakdown on their serial, then called *Space-Whale* (later known as *The Song of the Space Whale*), featuring Peter Davison's Doctor, Nyssa and Tegan. This raised the hopes of the sceptical Wagner, and he collaborated with Mills on a draft script for Part One (For a detailed synopsis of this story, see the two-part feature in **DWM** 228 and 229).

By mid-November the script was with the production office, and refinements were being made. A rehearsal script for Part One was written on Sunday 22nd November, and the formal script commission for *The Song of the Space Whale* came on Wednesday 2nd December. By this time however, Wagner was less happy with the project, and BBC contracts released his interest in the storyline to Mills – although documentation continued to credit them as co-writers. Mills continued with the changes requested by Saward, and prepared a revised scene breakdown on Sunday 10th January 1982, with a rehearsal script for Part Two following on Sunday 21st February.

It was soon clear that Mills and Saward had differences over both the serial's concepts and its characters. During spring 1982 the clash between the writer and script editor made the serial unworkable as Turlough's introductory adventure, and a replacement had to be found. This came in the form of an idea from Peter Grimwade, a director on the series since *Full Circle* in 1980 and the writer of *Time-Flight*, the final Season Nineteen story.

Grimwade's idea was originally intended as a later story in the season, and was inspired by an English National Opera production of *The Flying Dutchman*. This suggested a space-bound version of the story – a vessel travelling eternally, its immortal crew unable to escape from life and consciousness.

Grimwade was also intrigued by the idea of a "time jump" serial; a storyline set in two different time zones several hundred years apart which were affecting each other. It was suggested that this gap should be reduced, and that a linking character should be present in each time zone. Working together, Saward and Grimwade decided on recent dates for the serial, using the Silver Jubilee of Queen Elizabeth II in 1977 to fix the "past" storyline relative to the "present" of 1983.

For the linking character, Grimwade wanted a figure from the Doctor's past as an amnesiac – ideally a companion. The first choice was science teacher Ian Chesterton, one of the Doctor's original companions. This in turn inspired the setting of an English school, based on Grimwade's memories of his own school days. Early on it was confirmed that William Russell would not be available to recreate the character he had last played in 1965. However, the school setting was retained, and another companion was sought.

Bringing the storyline forward at short notice meant it was necessary to introduce Turlough instead of having him as an established companion. Grimwade made him one of the boys at the school, an amalgam with a schoolboy character already in his storyline. Nathan-Turner and Saward maintained their original idea of a trilogy of stories featuring a common enemy, and so requested the addition of the Black Guardian to the plot. The writer was told by Saward not to worry about the background to Turlough as another writer would tie this up in a later serial (as it transpired, Grimwade himself wrote the explanation in *Planet of Fire*).

BACK IN ACTION

After considering the return of Harry Sullivan, a companion of Tom Baker's Doctor, the production team found that actor Ian Marter was also unavailable. The next choice was Brigadier Lethbridge-Stewart, the commander of the British Division of UNIT with whom the Doctor had spent his exile on Earth. Nathan-Turner had worked with actor Nicholas Courtney over the years, and at the farewell party for Tom Baker in early 1981 asked him if he would like to return to the series – Courtney happily agreed. A fee was paid to the creators of Lethbridge-Stewart, Mervyn Haisman and Henry Lincoln, alongside the usual payment to Johnny Byrne for the use of Nyssa.

Also returning was Valentine Dyall, who had already played the Black Guardian in the final episode of *The Armageddon Factor*, taped in December 1977. Since then, in addition to playing Dr Keldermans in *Secret Army*, Dyall had also worked on *The Hitch Hiker's Guide to the Galaxy* and *Blake's 7*. The actor was contracted for twelve episodes to be recorded between September and December 1982.

The serial was named after the immortal scientist of the story and his plight: *Mawdryn Undead* – "mawdryn" being a Welsh word meaning "undead". With only a few months before production, both storyline and scripts were commissioned on Thursday 27th May, with the storyline delivered on Wednesday 2nd June. Around this time *The Song of the Space Whale* was still an active project, appearing on documentation right through to mid-July 1985. After further rewrites by Mills, it was planned to be the second serial of Season Twenty-Two. After the serial was eventually dropped, Mills attempted unsuccessfully to launch it as a comic strip for Marvel USA.

The target date for delivery of the replacement scripts was Monday 12th July. Part One of the serial – headed *Mawdryn Undead (working title)* – was accepted on Wednesday 7th July, with Parts Three and Four accepted on Monday 12th July. In the script, Lethbridge-Stewart's name was hyphenated throughout, in accordance with the Troughton serials. His full name – Alistair Gordon Lethbridge-Stewart – given by the Doctor in Part Two, maintained continuity with *Robot*, and his 1983 persona was described as "older and greyer than when we saw him last. His bluff military manner has ossified into eccentricity". To differentiate between the two versions of the Brigadier from Part Two onwards, the 1983 character was referred to as "Second Brigadier" or "Brigadier 2" while his 1977 self was "First Brigadier" or "Brigadier 1". There was little description of Turlough other than his being older than Ibbotson who was "about 17". The school which Turlough attended was named as Brendon School, although this would not be mentioned on screen until *Planet of Fire*.

Part One's script originally opened with Turlough getting the other boys to gang up on Ibbotson who is showing off his knowledge of cars. There was also another film sequence during Part One in which Turlough goads Ibbotson into throwing a rock through the window of the headmaster's study – leaving Ibbotson to take the blame. This was deleted at an early stage before filming was planned.

The device by which Turlough communicated with the Black Guardian was described as "a small crystal cube" which illuminated so that "the whole room is suffused with light". The vessel containing the mutants was described as "a blood red ship looming towards them" when it appeared on the TARDIS scanner. During a scene between Turlough and Ibbotson in the sickbay, the headmaster was named as Mr Sellick (dropped on recording), and the location where Tegan had first entered the TARDIS in *Logopolis* was defined by Grimwade (who had directed the serial) as being the Barnet bypass – the intended location for filming these scenes. Having no idea which location was to be used for filming *Mawdryn Undead*, Grimwade stated that on the hillside by the school there should be "an obelisk or folly. Doesn't matter exactly what but it should be very distinctive, and feature heavily in early Telecine scenes".

In the script for Part Two, Nyssa made reference to *Castrovalva* by suggesting that 'the Doctor' (actually Mawdryn) should be moved in the zero cabinet – although it was later remembered that this had been lost and the comment was removed, although a reference to the jettisoned Zero Room was retained in a later scene. In the scene where Nyssa and Tegan place blankets around 'the Doctor', Grimwade's script specified that "these should include Tom Baker's old red coat". Grimwade's story also made use of the TARDIS homing device re-introduced in *Full Circle*.

MONSIEUR LE BRIGADIER

In the scene where the Brigadier and Ibbotson arrive at the obelisk, Turlough's denial that he had vanished inside a sphere went on longer, with him claiming that Ibbotson is "out of his mind". Originally, Tegan and Nyssa see the charred figure of Mawdryn emerge from the transmat capsule – a film sequence restructured to avoid taking the actor concerned on location by setting it inside the capsule. The Doctor's attempts to get the Brigadier to remember him in his "fourth regeneration" leave the Brigadier looking at him "as if he were a religious maniac". The hillside sequence went on far longer, with the Doctor talking about his TARDIS (defined as Time and Relative Dimension in Space) to the Brigadier, Turlough and Ibbotson. Much of this was later rewritten and shifted into a scene set in the corridors of the school. Another scene as the Doctor accompanies the Brigadier and the boys back to school was completely dropped – in it, the Doctor comments that he thought he would have met his old friend over "the missing Concorde" (referring to *Time-Flight*). When this comment catches Ibbotson's attention, the Brigadier says "Pas devant les enfants, Doctor" in an atrocious accent. Turlough, keen to insinuate himself with the Doctor, mocks his master's poor French and comments "Qu'il est deplorable ce veteran avec son galimatias militaire", to which the Doctor replies "Mais c'est mon ancien ami, n'est-ce pas, Monsieur le Brigadier!" This enrages the Brigadier who orders Turlough to the sick bay and Ibbotson to report to Mr Sellick.

Part Two's script also devoted a whole page to a "Biography of Mawdryn & His Fellow Scientists", explaining how they spent many years researching the secret of regeneration, although their system never quite worked. In desperation, it was Mawdryn who stole a Matamorphosis [sic] Symbiosis Regenerator from Gallifrey. When incorporated into Mawdryn's system, the results were spectacular, and those subjected to the machine entered a state of perpetual regeneration, making them immortal. Exiled by their elders, the scientists were placed in a ship in perpetual orbit, programmed to enter transmat range of a planet every seventy years so that they could seek help from other civilisations.

In the rehearsal scripts, the Brigadier lives in a caravan in the school grounds, commenting, "If a caravan was good enough for Monty, Doctor . . ." The script for Part Two suggested a montage sequence of flashbacks to old episodes which had proved popular with the fans in *Logopolis* Part Four and *Earthshock* Part Two – both directed by Grimwade. His script originally gave Benton's rank as Corporal (changed to Sergeant on recording). It was indicated that clips should be superimposed on the Brigadier's eyes – including the Cybermen and then "a montage of various climactic moments from the Brigadier's adventures with the Doctor". This was later amended to include the Yeti and Colonel Lethbridge Stewart (of which there was no known existing visual material at the time).

It was stated that the Brigadier had left UNIT seven years prior to 1983, and in the script he teaches O level – not A level – maths. The date of the 1977 time stream was defined as June 7th 1977, and the film sequences of Tegan at the school called for lines of dialogue from a couple of speaking schoolboys which were dropped before filming. One of the boys then takes Tegan to see the Brigadier at his caravan. Another dropped film sequence had the Doctor and the Brigadier heading for the school and spotting Turlough's makeshift rope of sheets hanging from the sickbay window. The start of the film sequence of the Brigadier and Tegan setting back out for the TARDIS was to have the companion commenting that they used Lethbridge-Stewart's name to get out of a bit of trouble at Heathrow. Alone in the TARDIS, the recovering figure of Mawdryn referred to himself as "I, Mawdryn of Kastron". At the end of the script, Mawdryn was described as "frightening and alien" – in the script for Part One, the eight portraits on the spaceship had been described as "basically humanoid but obviously alien with certain distinctive features".

Part Four's script described what happened to the infected Nyssa and Tegan as "degenerating. A grotesque aging process. Their flesh wrinkled and decayed like rotting fruit". The mutants were described as Kastron Mutants throughout in the directions, and the Doctor's dialogue included the phrase "reverse the polarity of the neutron flow" – a piece of tech-

Above: Tegan (Janet Fielding) and the Doctor (Peter Davison) support the Brigadier (Nicholas Courtney) through his traumatic experiences.

Left: The Kastron mutants. Photos © BBC Video nobabble associated with the Third Doctor. In the very final scene, some lines where the Doctor inadvertently refers to Turlough as "Adric" were removed before recording, these showing that the Doctor still thought strongly about his recently deceased companion.

Mawdryn Undead was to be the third serial in both production and transmission order for Season Twenty, and was the first story in production after a summer break. *Doctor Who* had ceased production in early June with the recording of *Arc of Infinity*, and over the next eleven weeks Davison taped the third and final season of his sitcom *Sink or Swim*.

The director assigned to the serial was Peter Moffatt, his third story since *State of Decay* in 1980. The designer was Stephen Scott on his only *Doctor Who* serial, as was make-up designer Sheelagh Wells – a veteran of *Blake's 7*. For visual effects designer Stuart Brisdon, *Mawdryn Undead* was the first of his several credits on *Doctor Who*. However, it was the sixth and final outing for costume designer Amy Roberts who had joined the series with *Image of the Fendahl* in 1977.

The role of Turlough went to Mark Strickson, born in Stratford-upon-Avon in 1961. After working at the Nikron Theatre Company, his first television work was on *Strangers*, followed by *Angels* and *Juliet Bravo*.

Strickson, Nathan-Turner and Strickson's girlfriend, actress Julie Brennan, went to a West End store in London to select the schoolboy costume for Turlough, with Strickson suggesting that the trousers should be kept slightly short so that his socks were visible. Because Strickson was blond it was felt he would look too much like Peter Davison, and was asked to shave his hair off as Turlough. Strickson agreed, if he could have six months' loss of earnings pay afterwards for his hair to grow back. It was eventually decided that Turlough's hair should be a vivid ginger, and Wells devised a quick way that this look could be achieved on a regular basis.

Both Nick Hedges and John Maighan were considered for the role of Ibbotson, but the role went to Stephen Garlick after Moffatt saw him in a play. Garlick had been a child actor in such series as *The Adventures of Black Beauty*.

Meanwhile, rewrites continued on Grimwade's scripts. On Thursday 29th July amendments were made to the scene in the transmat capsule in Part Three with the Doctor asking if the Brigadier entered the TARDIS back in 1977, referring to the Blinovitch Limitation Effect – a piece of scientific jargon about time paradoxes introduced in *Day of the Daleks*. Further changes were passed on Monday 9th August affecting the first scene where the classic vehicle owned by the Brigadier had now been fixed upon as "a 1929 Humber 16/50 Open Tourer. Imperial model" to correspond with the hired vehicle. Revisions were also made to the scene of Turlough talking to the Guardian in sickbay in Part One, the first two scenes at the obelisk and the TARDIS scene at the start of Part Three where Mawdryn says he must return to the spaceship.

Filming on the serial took place around the Trent Park campus of Middlesex Polytechnic at Cockfosters, Barnet in Hertfordshire. The crew set up on Monday 23rd August, ready to film the next day. Because neither Wells nor Roberts were available, they were replaced by Carolyn Perry and Richard Croft for the filming. Joining the team on a regular basis was June Collins, assuming the post of Production Unit Manager from Angela Smith who had moved onto other drama series. Because of the proximity of the location to London, most of the cast and crew travelled to and from the location by coach from BBC Television Centre each day.

The first day, Tuesday 24th, included all the scenes which required schoolboy extras for both 1983 and 1977. The day started with Courtney as the "2nd Brigadier" in the scene where Ibbotson came running up to him in Part One. After this, the unit moved to near the swimming pool for Turlough hiding from two masters in Part Two, and Tegan arriving at the school in 1977 from the same episode. The final scene shot before a photocall was held for Davison (who was not filming that day) and Strickson was a scene in Part One of Turlough and Ibbotson heading for the obelisk. After the photocall a couple of 1977 sequences of Tegan and the "1st Brigadier" with the boys celebrating the jubilee in Part Two were shot at the stable block (dressed with suitable decorations), and then the unit returned to the steps at the rear of the mansion for the scene in which Tegan leads the Brigadier back to the TARDIS. The last shots of the day were of Ibbotson and Turlough borrowing the Brigadier's car in front of the mansion, with Strickson having some problems handling the vehicle. As with some of the days later in the week, shooting was hampered by fine rain.

Wednesday 25th began with the opening driving sequences, performed on a long concrete road south of the main buildings with a camera mounted on the Humber to film the dialogue between Turlough and Ibbotson. Stuntmen Nick Gillard and Paul Heasman doubled for Strickson and Garlick in the crash with another stuntman, Mark McBride, replacing Rocky Taylor as the van driver at short notice. Both vehicles were positioned in a grassy area off the end of the road to appear as though they had crashed, along with a police car. These accident crowd scenes were filmed with high-angle shots from Turlough's point of view in "limbo". Included in the cast were Angus Mackay, who had previously played Cardinal Borusa in *The Deadly Assassin* in 1976, and Roger Hammond, who had been Francis Bacon in *The Chase: The Executioners* in 1965.

Filming moved to the Brigadier's hut, next to the Student's Union, for the scene of the Doctor and the Brigadier during Part Two, followed by several unused establishing shots. The next scene was at the nearby Wisteria Walk as the Doctor tried to talk to the Brigadier en route for the hut. While Courtney changed make-up, bunting was set around the hut, and an establishing shot was filmed for Part Two, then the final scene was of Tegan meeting the 1977 Brigadier.

Thursday 26th was devoted to most of the 1983 sequences set at the obelisk, located to the north of the main campus up a steep hill. The scenes of Turlough and Ibbotson arriving in Part One were filmed first, followed by all the scenes requiring the 1983 Brigadier for Parts Two to Four. This included a shortened version of the Part Two scene of the Doctor attempting to talk to the Brigadier about UNIT, the mention of the organisation causing the retired officer to say that they must talk at his quarters – a sequence later reworked for recording in the school corridors. The urns placed around the obelisk were props, one opening to reveal the transmat mechanism. The appearance and disappearance of the capsule was achieved in the same way as the arrival and departure of the TARDIS – using a locked-off camera to take two shots with and without the prop, the sequence being crossfaded in editing. The Doctor was seen to use the TARDIS tool kit prop introduced in *Earthshock*, and the transmat control box was rigged to explode on cue. Sutton joined the cast this day in her new costume, although Fielding retained her

Snakedance/*Arc of Infinity* outfit for the serial.

The final day of filming was Friday 27th which saw the remainder of the obelisk scenes (with Courtney as the 1977 Brigadier) filmed in sequence, and all the shots of the TARDIS materialising and dematerialising at the end of the day. The following day, Saturday 28th, Davison made an appearance at a National Waterways Rally as rehearsals on the serial began. Joining the cast for studio as Mawdryn was David Collings, who had played Vorus in *Revenge of the Cybermen* and Poul in *The Robots of Death*.

The first studio session covered the evening of Wednesday 8th and the whole of Thursday 9th September, and was held in TC6 (although planned for TC8). The first material to be recorded was the insert shots of the infected Tegan and Nyssa in the TARDIS for Part Four. Sutton and Fielding were made up by Wells during the late afternoon for their cutaway shots – this was particularly uncomfortable for Sutton who was mildly claustrophobic. This was then followed by the shots of the young Nyssa and Tegan, with child actors Sian Pattenden and Lucy Baker as Tegan and Nyssa respectively, fitted with wigs and dressed in the appropriate costumes. Although the children spoke a line of dialogue each, they were not credited on the finished programme.

Apart from such special inserts, Moffatt recorded the serial in sequence as far as possible – thus the Part One scenes in the TARDIS console room, the school sickbay and the school corridor were recorded more or less continuously. For the sickbay scenes, Dyall's voice was played into studio on tape.

Recording continued in sequence using the TARDIS control room, transmat capsule, school corridor, sickbay and hut sets, but omitting sequences requiring Courtney as the 1977 Brigadier. All the shots requiring film sequences, the model spaceship or spaceship interior shots to be placed on the CSO TARDIS scanner were recorded with the scanner screen blank and left for the gallery-only session. Other shots were CSOed-in using caption slides, such as the monolith as seen by Tegan and Nyssa in Part Two. The make-up for Collings' body was very time-consuming and, like the 'ageing' make-up, used tissues and cotton wool stuck to the body with latex. A dark greasing agent was added to Collings' hair. As requested in the script, the Fourth Doctor's burgundy coat from Season Eighteen was used for the TARDIS scenes with Mawdryn.

A video machine allowed the shot of Courtney in the hut to be lined up with the first shot of him in the montage sequence. The sepia-tinted monochrome sequence opened with a close-up of Courtney in *The Three Doctors* Episode Two. This was followed by clips showing a Yeti from *The Web of Fear* Episode 1, a Cyberman from *The Invasion* Episode Five, Patrick Troughton's Doctor from *The Three Doctors* Episode Two, an Axon from *The Claws of Axos* Episode Four, the Gold Dalek from *Day of the Daleks* Episode Four, Jon Pertwee's Doctor from *Spearhead from Space* Episode 3, William Hartnell's Doctor from *The Three Doctors* Episode Two, the K1 Robot from *Robot* Part Two, a Zygon from *Terror of the Zygons* Part Two, Tom Baker's Doctor from *Terror of the Zygons* Part Four and a reprise of the first clip, merging back to the studio shot of Courtney. During the recording of these scenes, much of Collings' burn make-up was removed to leave him looking more humanoid to tape the TARDIS scenes in the middle of Part Two.

Dyall attended the second day and was added by CSO to two scenes with Turlough in the TARDIS which were taped back-to-back at the end of the 1983 scenes. After this, Strickson taped the insert shots of himself in the sickbay bed which were re-inserted into the next scene for recording; the sequence in Part Two where he was confronted by the Black Guardian and became an "astral projection". A tape run with locked-off camera was allowed for Dyall to take the place of Mackay, with gallery effects later turning the headmaster into the Guardian. During this time, Courtney underwent a make-up change for his 1977 sequences to be taped at the end of the evening.

The remaining scenes were all those set in the Brigadier's hut in 1977 (with the set tidied up from the 1983 version) and inside the TARDIS. Collings had been returned to make-up earlier in the day to be transformed into the alien Mawdryn. Wells' intention with her mutant design was to suggest that the creatures' brains were visible through a gap in the skull. A headpiece had been made in latex by Brisdon for the mutants to wear, after an earlier design of his in plastic had failed to blend with Wells' make-up. Wells was still unhappy with the obvious join on the make-up to the headpiece and asked Nathan-Turner and Moffatt if these scenes could be remounted during the second studio.

Rehearsals for the second recording began on Saturday 11th September, and a publicity session was held on Wednesday 15th September. This centered around the departure of Sutton and the introduction of Strickson. Both were photographed in costume, posing with the TARDIS user manual prop.

The second studio took place from Wednesday 22nd to Friday 24th September in Studio TC8. The first material to be taped was the remounted TARDIS scenes which required Mawdryn. Since the first studio, Roberts had created a metal band for the mutants' foreheads to hide the join to the headpiece on Collings' head.

The rest of the second block was generally devoted to the scenes on board the Kastron mutants' spaceship, the interior of which had been designed by Scott along Art Nouveau lines. After a change of costume and make-up from his 1977 alter-ego, taping on the spaceship scenes started with the shots of the 1983 Brigadier leaving the TARDIS and of the same Brigadier in the corridors. With these scenes taped, Courtney changed make-up again to tape all the Part Four scenes requiring the 1977 Brigadier set in the corridors, the Inner Room, the Control Centre, the capsule, the Gallery Corridor and the Spaceship Laboratory – running largely in transmission sequence. Thus, the end of the climactic scene in the laboratory was recorded with Courtney as the 1977 Brigadier, and actor Richard Sheekey doubling for Courtney from the rear in a couple of shots as the 1983 Brigadier. These were intercut at the editing stage with the shots of Courtney as the 1983 Brigadier recorded later on, with a flaring to white of the picture as the Brigadiers joined hands. These were also some of the first scenes to use the Kastron mutants, who all wore long, stiff robes which concealed their feet – making them appear to glide through their spaceship.

The Control Centre set incorporated a colour monitor for the transmat control with black and green computer graphics fed to it. The transmat capsule prop (or rather part of it) used on location then materialised in an alcove around this in a locked-off camera shot crossfaded in editing. Because Dyall was not present in studio for this day, the two scenes in Part Four of Turlough talking to the Guardian used a pre-recorded dialogue tape played back into studio. Similarly, Strickson recorded a "thinks" track for Turlough as he gazes at the crystal at the end of the serial.

The second day began with the scenes in Part One located in the corridor where the TARDIS landed and the Control Centre. One of these scenes included a break during which Dyall joined Strickson on the Control Centre set – this join removed by a flare to white during editing. This was followed by all the scenes set in the transmat capsule in Part Three, with Courtney again in his 1983 costume. Recording then continued largely in sequence for Parts Three and Four on the spaceship, with all the scenes of the "second Brigadier".

GUARDIAN CUTAWAY

Various cutaway scenes were left to the third day, and these included all the "infinity" scenes between the Black Guardian and Turlough seen in Part One. CSO was used to place the two actors' images from separate cameras onto a computer-generated vortex graphic of blue and green patterns. As Turlough returned to Earth, the image of Strickson was faded in and out. After this, a scene of Mawdryn staggering along the corridor in Part Three was recorded – in one of these sequences the script called for the mutant to suddenly vomit. Moffatt felt that this was unnecessary and recorded two versions of the scene, one in which Collings spat up some special effects vomit and the other in which he did not – the latter being used in the final edit. After this was taped the scene of Turlough seeing the Black Guardian in the gallery corridor during Part Three – the eyes of one of the bas reliefs lighting up by use of CSO and then the image of Dyall replaced the face on the bust. Following this were further scenes of Mawdryn crawling around the spaceship.

There was one shot of both Brigadiers appearing in the corridor during Part Three which did not require the use of a double, but instead opted for a split-screen effect in post-production. A locked-off camera was used to

Far left: Janet Fielding and Sarah Sutton are made up.

Above left: Mark Strickson as Turlough and Valentine Dyall as the Black Guardian on set ready for taping. Photos © BBC Video

Below left: Designer Stephen Scott (far right) supervises the positioning of the TARDIS prop on location. Photo © Stephen Scott tape the scene twice, first with Courtney as the 1977 Brigadier, then as the 1983 Brigadier. The materialisation of the TARDIS in Part One was done next with another locked-off camera shot, followed by a final sequence of the 1983 Brigadier finding Mawdryn lying prone in the laboratory. After taping on the serial had been completed, the false moustache worn by the 1977 Brigadier was returned to the BBC wig store in case it was needed in the future. The day after taping – Saturday 25th September – saw Janet Fielding marrying *Daily Mirror* journalist Nicholas Davies in Wandsworth Registry Office, an event which attracted substantial publicity, including shots of Fielding – in her aged make-up from the serial – wearing a wedding veil. Conversely, Strickson, who married Julie Brennan around the same time, had requested no press coverage on his own big day, and Nathan-Turner had respected the actor's request for privacy.

Tape to tape transfer for the videotape material took place on Tuesday 28th September, and then a gallery-only day to add video effects, manipulate images using quantel and transfer the film material was held on Thursday 30th in TC6. During editing, several scenes were cut for timing reasons. Part Two lost a scene set in the 1983 hut between the Doctor and the Brigadier in which an upset Lethbridge-Stewart wonders how he had forgotten about the Doctor. "Simple protective mechanism of the brain," explains the Doctor, telling him to remember now. The Brigadier is frightened, admitting that he feels as if he is on the verge of something appalling, saying, "I've never been so scared in my life". Part Three also lost a 1983 hut scene as the Brigadier and Turlough watch the Doctor attempting to repair the homing device. Turlough comments that, if he remembers his astro-biology correctly, somebody in a warp ellipse could theoretically live forever. The Brigadier sceptically comments that this sounds like the Flying Dutchman.

The incidental score for the serial was recorded by Paddy Kingsland, who made heavy use of an electric guitar throughout for a semi-rock soundtrack. By now, Kingsland, who had scored serials since *State of Decay* in 1980, had left the BBC Radiophonic Workshop. After completing the score for *Castrovalva* in late 1981, Kingsland left the BBC in early 1982 to go freelance and set up his own studio. However, he informed Nathan-Turner that he would be happy to continue working on *Doctor Who* if required. The story saw Kingsland return to the Maida Vale studios to work in liaison with Brian Hodgson, the head of the Workshop. Just over forty minutes of electronic music was recorded for the serial. The music played on the Brigadier's television in Part Two was a stock track entitled *Lilliburlero*, thirty-five seconds of which was taken from the Track 10 of the LP *Bandstand*.

The broadcast of the serial was heralded by a colour Back Page feature in *Radio Times* on Thursday 27th January, 1983. Entitled "Guess Who's Coming Back", reporter Vicky Payne concentrated on the return of Lethbridge-Stewart along with a location publicity shot of Courtney, Davison and Strickson with the transmat capsule. The programme listing for Part One in the same issue included a black-and-white picture of Davison in the hut set from the serial.

The serial was broadcast on Tuesday and Wednesday nights. All four episodes overlapped with ITV's news programmes, with Parts One and Three spilling into the soap opera *Emmerdale Farm* and Parts Two and Four opposite *This Is Your Life*. Overall, *Mawdryn Undead* received the highest average ratings of the season, with Part Two getting one of the highest AIs and Part Four getting the equal-largest audience with *Snakedance* Part Two.

Grimwade novelised his scripts for WH Allen as *Doctor Who – Mawdryn Undead*, incorporating material from the opera which had inspired the tale as well as reinstating much of the detail and dialogue deleted between his original script and the teleplay. This was published in hardback in August 1983, with a colour photograph of the Doctor in the TARDIS on the cover. As Book Number 82, it was published in paperback by Target Books in January 1984. In late 1984 this edition also formed part of *The Sixth Doctor Who Gift Set*. The paperback was reissued in March 1992 with an artwork cover by Alister Pearson.

In the mid-Eighties the serial was sold abroad to such countries as Australia, New Zealand, Canada and Holland (who broadcast it as *Een Nieuwe Bedreiging* in June 1986). In North America it was also syndicated as a TV Movie of one hour thirty-one minutes duration.

Twenty-four of Kingsland's music cues for the serial formed one side of a soundtrack cassette – *Doctor Who: The Corridor of Eternity* – issued by Julian Knott and Paddy Kingsland for the *Doctor Who* Appreciation Society in late 1990. *Mawdryn Undead* was released as an uncut BBC Video in November 1992 with a cover painting by Andrew Skilleter. The serial was screened in episodic form by UK Gold in August 1994 and also as a compilation a few weeks later. *Mawdryn Undead* is retained by the BBC Film and Videotape Library on its original 2-inch videotape.

Andrew Pixley

Serial 6F Mawdryn Undead

CAST: Peter Davison (*The Doctor*) with Stephen Garlick (*Ibbotson*) [1-2], Mark Strickson (*Turlough*), Valentine Dyall (*Black Guardian*), Roger Hammond (*Doctor Runciman*) [1,4], Angus MacKay (*Headmaster*) [1-2], Nicholas Courtney (*The Brigadier*), Janet Fielding (*Tegan*), Sarah Sutton (*Nyssa*), Sheila Gill (*Matron*) [1], David Collings (*Mawdryn*) [2-4], Peter Walmsley (*1st Mutant*) [3-4], Brian Darnley (*2nd Mutant*) [3-4].

EXTRAS: Paul Ryan, John Hamilton Russell, Miles Ross, Adam Ross, Oscar Peck, Glen Paul, Paul Lawrence, Piers Keating, Colin Forsyth, Russell Brook, Chris Bradshaw, David Cole, Wayne Norman (*Schoolboys: 1983*); Nick Gillard (*Stuntman/Double for Turlough*); Paul Heasman (*Stuntman/Double for Ibbotson*); Mark McBride (*Stuntman/Van Driver*); Robert Smythe (*Police Constable*); John Cannon (*Police Sergeant*); Judy Roger (*Middle-aged Lady*); Dennis Jennings (*Middle-aged Man*); Bill Felton, Bill Hughes (*Farm Labourers*); Mark Allington*, Fred Haggerty, Les Conrad, Gerry Alexander (*School Masters: 1983*); Derek Chessor, Timothy Slender, Mitchell Horner, Wayne Norman, Stephen Kebell (*Schoolboys: 1977 inc. Powell*); David Cole, Mitchell Horner, Ian Craig, Michael Leader, Richard Olley (*Mutants*); Richard Sheekey (*Double for The Brigadier*); Lucy Baker (*Nyssa as a child*); Sian Pattenden (*Tegan as a child*).
* Not in finished programme.

CREDITS: Written by Peter Grimwade. Incidental Music: Paddy Kingsland. Special Sound: Dick Mills, BBC Radiophonic Workshop. Production Manager: Ann Aronsohn. Production Associate: June Collins. Production Assistant: Valerie Letley. Assistant Floor Manager: Ian D. Tootle. Film Cameraman: Godfrey Johnson. Film Sound: Ron Brown. Film Editor: Chris Woolley. Visual Effects Designer: Stuart Brisdon. Video Effects: Robin Lobb. Vision Mixer: Carol Johnson. Technical Manager: Alan Arbuthnott. Senior Cameraman: Robin Barnes. Videotape Editor: Rod Waldron. Studio Lighting: Don Babbage. Studio Sound: Martin Ridout. Costume Designer: Amy Roberts. Make-up Artist: Sheelagh Wells. Script Editor: Eric Saward. Title Sequence: Sid Sutton. Designer: Stephen Scott. Producer: John Nathan-Turner. Director: Peter Moffatt. BBC © 1982.

UK BROADCAST DETAILS

Part One	1st February 1983	6.50pm-7.15pm
Part Two	2nd February 1983	6.45pm-7.10pm
Part Three	8th February 1983	6.50pm-7.15pm
Part Four	9th February 1983	6.45pm-7.10pm

Viewing Figures

Part One: 6.5M (103rd), Part Two: 7.5M (83rd), Part Three: 6.5M (84th), Part Four: 7.4M (78th)

Audience Appreciation Figures

Part One: 67%, Part Two: 70%, Part Three: 67%, Part Four: 68%

The Telesnap Archive

compiled by Matthew Pereira

During the Seventies, many episodes of *Doctor Who* held in the BBC archive – mainly from the early years of the programme – were destroyed by the Corporation, and have been lost for ever. Fortunately, at the time of broadcast, a number of the producers and directors of these serials employed freelance photographer John Cura to obtain a series of off-screen photographs of their episodes. These photographs – known as 'telesnaps' – now form the only visual record of some of the Doctor's greatest adventures . . .

The Highlanders

Episode Two

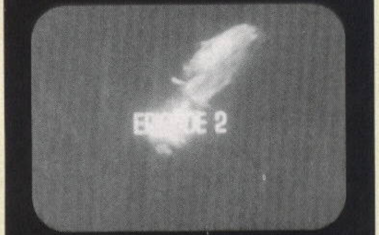
by Elwyn Jones and Gerry Davis

Directed by Hugh David

Transmitted 24th December 1966

THE
HIGHLANDERS

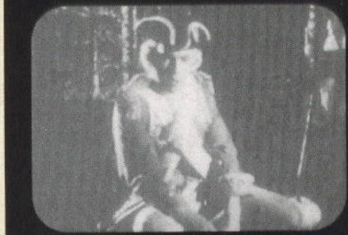
Polly attempts to climb out of the pit she has stumbled into.



"Ah, don't!" screams Polly as a hand holding a knife reaches down to her. "Oh it's you," says Kirsty, and puts away her blade.

Kirsty tries to pull her out but instead falls in. Kirsty bends down so that Polly can climb onto her and reach the top. Looking into the trees she sees the approaching lights of the soldiers. The two girls crouch down, hoping the soldiers will pass by.

Stopping near the pit, the Lieutenant lambastes his men for their failure to catch the two girls. "Call yourselves soldiers – the terror of the highlands?" he gibes. "You wouldn't frighten a one-armed dairy maid!"



The weary officer orders his men to go back and fetch his horse, adding the threat of 300 lashes for each of them if they take longer than an hour. "Imbeciles!" he barks as the soldiers walk off. "Give the lantern to me. I don't want to be left here in the dark."

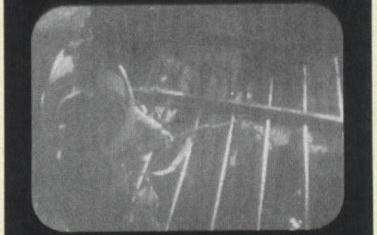
Polly tells Kirsty that she has a plan to lure the officer into the pit. The Lieutenant becomes unnerved by the eerie animal-like noises that are coming from behind him. "What's that?" he says uneasily, looking around.

Getting up to look around, he soon tumbles into the animal trap. Kirsty quickly grabs the man's pistol. "Move and I'll blow yer brains out!" she warns. Polly unbuckles the soldier's sword and rifles his pockets for money. "You can't mean to rob me?" he blurts.

"You and your kind have robbed our glens," retorts Kirsty. "I've done you no harm," he pleads. "It's no thanks to you that my father and Jamie weren't hanged," she scorns, "They're probably rotting in gaol in Inverness by now."

Ben and the others have been manacled and locked in a water-logged dungeon with several others. "Right rat hole this is," Ben comments. "Och, King George has worse than this, never fear," replies Jamie.

"Why did we ever get mixed up in this?" Ben asks the Doctor. "I'm rather glad we did," he replies, "I'm just beginning to enjoy myself."



"Down with King George!" the Doctor's voice reverberates around the chamber. "Silence, you Jacobite pigs!" barks the soldier from above. "So you are for the Prince after all?" Jamie asks eagerly. "No, I just like hearing the echo," he replies.

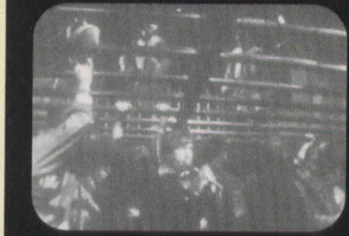
Examining the Laird, the Doctor is asked by Jamie why he hasn't 'bled him.' "It's the only way of curing the sick," the piper tells the Doctor's puzzled companion. "That's stupid," Ben retorts. "He's lost enough blood already."

The Doctor turns away to scan the night sky. He asks when the Laird was born. "In the fifth month," the piper replies. "That's what I thought," says the Doctor, and adds, "The blood-letting must wait until Taurus is in the ascendant."

"You don't believe all that codswallop?" laughs Ben. "Of course I do," says the Doctor. "And so does he," he adds, and asks for a hankie so he can change Colin's dressing.

"What's this?" exclaims the Doctor, pulling out a delicately embroidered cloth from the Laird's clothing. "Prince Charlie's personal standard," says Jamie, and tells them that the Laird is protecting it. He advises him to put it back before the sentry sees it.

The Doctor refuses, explaining that the Laird will surely be hanged if it is found in his possession. "Let's have a tune to cheer us all up," he adds. Taking out his recorder he starts to play a Scottish anthem. "Silence," shouts the soldier after only a few notes.

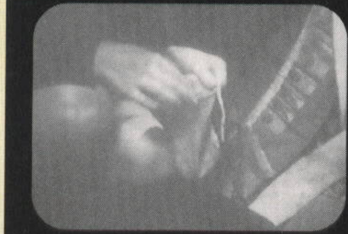


The Doctor calls for all the loyal Jacobites to join in. The highlanders sign along, much to the annoyance of the soldiers above. Despite several calls for them to be quiet, the Scots get louder until a soldier enters the cell and beckons the Doctor.

"Did you hear that?" the Doctor says, putting on his German accent. "They vere singing it to drive me out ov my mind!" To the anger of the Scots, he claims to know of a plot to kill the Duke of Cumberland. He is taken away to see Solicitor Grey.

Ben explains that the Doctor only made the claim to get out of the cell, and adds they should be concerned with their own plight. "See that line," he says, indicating the tidemark on the wall. "That's where the water comes up to, And tonight is not my bath night!"

Meanwhile, Polly finishes emptying the officer's purse, counting out twenty guineas. "How far do you think it will get us?" she asks, but Kirsty is quite overcome by the sight of so much money. "What's your name?" Polly asks the officer.



When he refuses to answer Polly reaches for his identity disc. "Algernon Thomas Albert Ffinch," she reads. "A Lieutenant in the Honourable Colonel Atwood's Rifles." She adds that the Colonel would be most interested to hear he was captured by two 'girls'.

Using a knife, Polly takes a lock of hair from the man's head. She explains to Kirsty that they'll need an ally in the enemy's camp, and the hair and the disc is all they will need to blackmail the embarrassed officer. "Bye-bye, Algy dear," says Polly, "We'll be seeing you in Inverness."

Trask reports that his ship is ready and is told loading must begin tonight. Grey explains that the rebels must be on plantations before any judge can try them. "Ar, a highlander will do at least twice the work as one of your black slaves," laughs Trask. "At least twice," echoes Perkins.

"Who arr-sked you?" Trask bawls at the little man. Grey warns the captain not to bully his clerk and offers him a curt reminder. "I have enough evidence to send you to the gallows ten times over." Suddenly there is a knock at the door and the sentry enters.

"One of the prisoners, sir," he reports. "He insists on seeing you. Says he has some important information about a plot on the Duke's life." Grey is intrigued to hear it is the German doctor, and orders the man brought in.

The soldier receives an expected gratuity from Perkins and goes to fetch the Doctor. Grey issues Trask and his clerk with a warrant and tells them to begin loading the prisoners immediately.

The Doctor exchanges pleasantries with the departing captain. Arming himself with a pistol, Grey dismisses the soldier and warns the Doctor that his story had better be good – it has cost him a silver shilling.

"Now, what is the nature of this plot?" he demands. The Doctor grins. "There is no plot," he replies. Grey angrily warns the Doctor not to waste his time.

The Doctor asks the solicitor if he would like to lay his hands on £15,000. "What would a vagabond like you know of such a sum?" laughs Grey. The Doctor pulls out the flag.

"The personal standard of Prince Charles Edward," he announces. The Doctor points out to the solicitor that whoever was entrusted with it is more than likely to know where the Prince has fled to.

He refuses to say who he got the flag from, but suggests they could divide the £30,000 reward. Grey quickly warms to the idea.

Catching him off guard, the Doctor smothers Grey with the flag and takes his pistol. "Don't cry out," says the Doctor. "I'm not very expert with these, and it just might go off in your face." He tells the solicitor to turn around and quickly ties the man's hands.

"Great heavens, man, your throat, it's so swollen," the Doctor states, pretending to examine Grey's neck. "Say 'agh'." The Doctor swiftly stuffs a piece of cloth into the man's mouth. "I've never seen a silent lawyer before," he quips.

There is a sudden knock at the door and the Doctor bundles Grey into a small cupboard. "Would you mind just waiting in here," he says. "Another patient, you understand." Quickly the Doctor opens a book and sits down. "Enter," he says calmly.

Perkins, looking for the solicitor, is informed that his master is a very sick man and has gone to lie down. "Great heavens, man," exclaims the Doctor, gripping the clerk's head. "Your eyes!"

The Doctor takes out a magnifying glass and bends the man back over the desk. "You suffer from headaches?" he asks. "No I don't," the portly man says. The Doctor bangs the man's head against the desk.

"No headaches?" enquires the Doctor. "Well," Perkins begins and the Doctor bangs his head again. "You call me a liar?" he asks the quivering clerk. "No, no, no, me head does ache!" Perkins admits. "Of course," says the Doctor. "What do you expect?"

The Doctor diagnoses print blindness. He explains that this is due to too much reading – he must rest his eyes for at least one hour. He orders Perkins to lie across the table and cover his eyes.

As the Doctor is about to leave, Grey lets out a muffled cry and starts banging against the door. "What's that knocking?" asks Perkins. The Doctor says he is imagining the noise. "Now rest your eyes and the knocking will grow fainter and fainter," he states, and leaves.

The two soldiers return with the lieutenant's horse and the sergeant. "Where are you, sir?" calls the sergeant. "I'm down here," Ffinch replies. "Oh, there you are," says the sergeant in mock surprise as the officer demands help.

"Well, it's very deep," the sergeant says. "Get me out at once,"Ffinch snaps, "or I'll order you 500 lashes a piece!" The opportunistic sergeant eventually coerces the lieutenant into offering a round of drinks for the men's assistance.

Trask returns to find Perkins 'resting his eyes' and Grey in the cupboard. Once free, the solicitor berates his clerk for allowing the Doctor to escape. He tells Perkins to summon the watch and warns Trask that all the rebels must be aboard before the soldiers arrive.

In a nearby kitchen, a woman busies herself whilst humming a merry tune. "Mollie, where are you?" calls a voice. "Rest your noise," she replies in a jovial manner. "I'm coming."

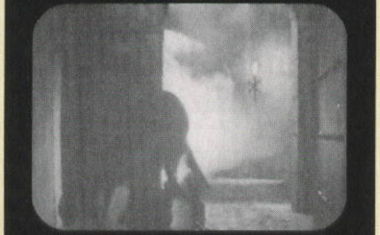
Soon after she has left, the Doctor emerges from his hiding-place.

As he samples Mollie's cooking, he hears the voice of a hungry soldier approaching. He quickly scans the kitchen and spots a washing line littered with clothing. He helps himself to a few items before leaving the kitchen.

Trask oversees the final selection of prisoners. Wading through the cell the guards pick Jamie, Ben and the laird. The three men are herded out of the cell.

The remaining Scots angrily jeer at the soldiers as their comrades are lead away. "Pipe down there, ya swaarbs," yells a soldier as the Scots wave their fists through the grill.

As the prisoners are led through a back ally, a curiously-dressed woman staggers towards the group and bumps into Ben. "Sorry, luv," he apologises. "Watch yer feet, ya swaaarb," Trask barks to his prisoner. Neither of them notice that it is the Doctor in disguise.



Trask takes them to a warehouse and orders the soldiers to clear the centre of the room. Jamie wonders where the Doctor is. "He'll be here," says Ben confidently. "In a wee moment he'll just be too late," the young piper replies.

"Silence!" barks Trask as the soldier lifts the exposed trapdoor. "Right, yer all goin' down therrrre."

The trapdoor leads down to a small quay where a rowing boat is waiting. "Where are you taking us?" asks Ben. "You'll find out soon enough," Trask snaps. "Get in the boat!"

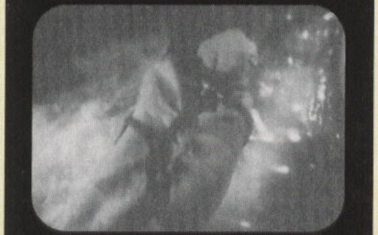
"Quick, we can make a break for it," Ben whispers to Jamie. But the Scots lad confesses that he cannot swim, and so they clamber aboard the little boat.

The sailor slowly pushes off from the quay, and rows out into the sea mist.

Outside the warehouse, the Doctor distracts the soldiers with a bowl of hot broth and slips past them into the building.

Once inside, the Doctor soon discovers the trapdoor. He climbs down to the deserted quay.

"Belay there, ya swarrbs!" Trask calls out as they approach the ship. Hanging over one side is a plank upon which there is a body tied in sail cloth.



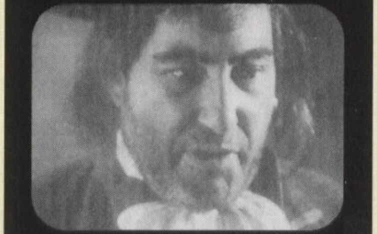
"In case you're thinking of escaping," says Trask to his prisoners, pointing up at the plank, "therre's Jim Hughes for yer."

"'Eee didn't find it an 'appy ship," Trask bawls. "I'll finds another berth where he'll be 'appy."

The plank creaks as it is slowly tilted away from the ship.

The body slides into the dark sea.

"Once aboard the Annabelle, that's the only way you'll get off 'errrr," Trask spits. "Straight downwaaaarrrds, arrrrrrrrrrrrr!"



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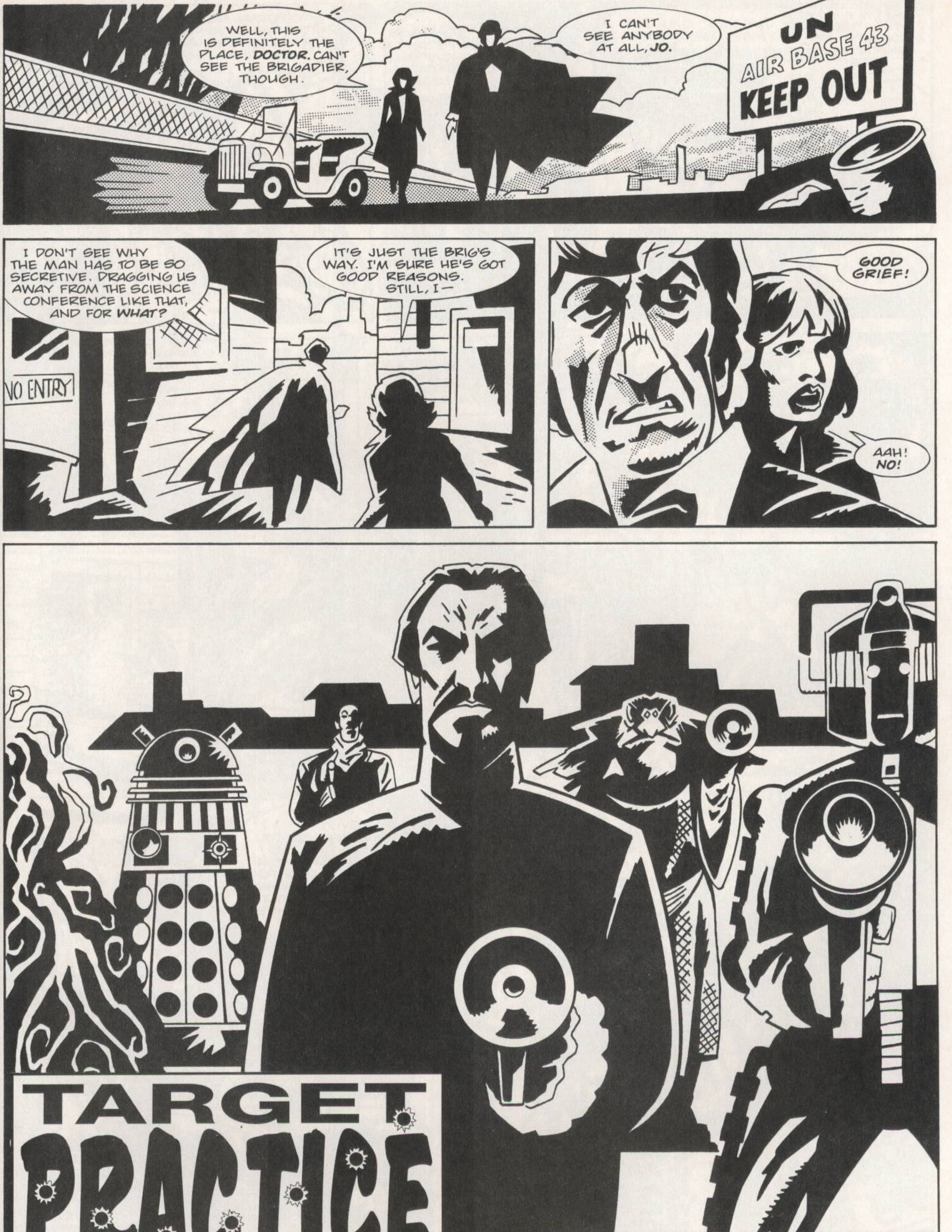
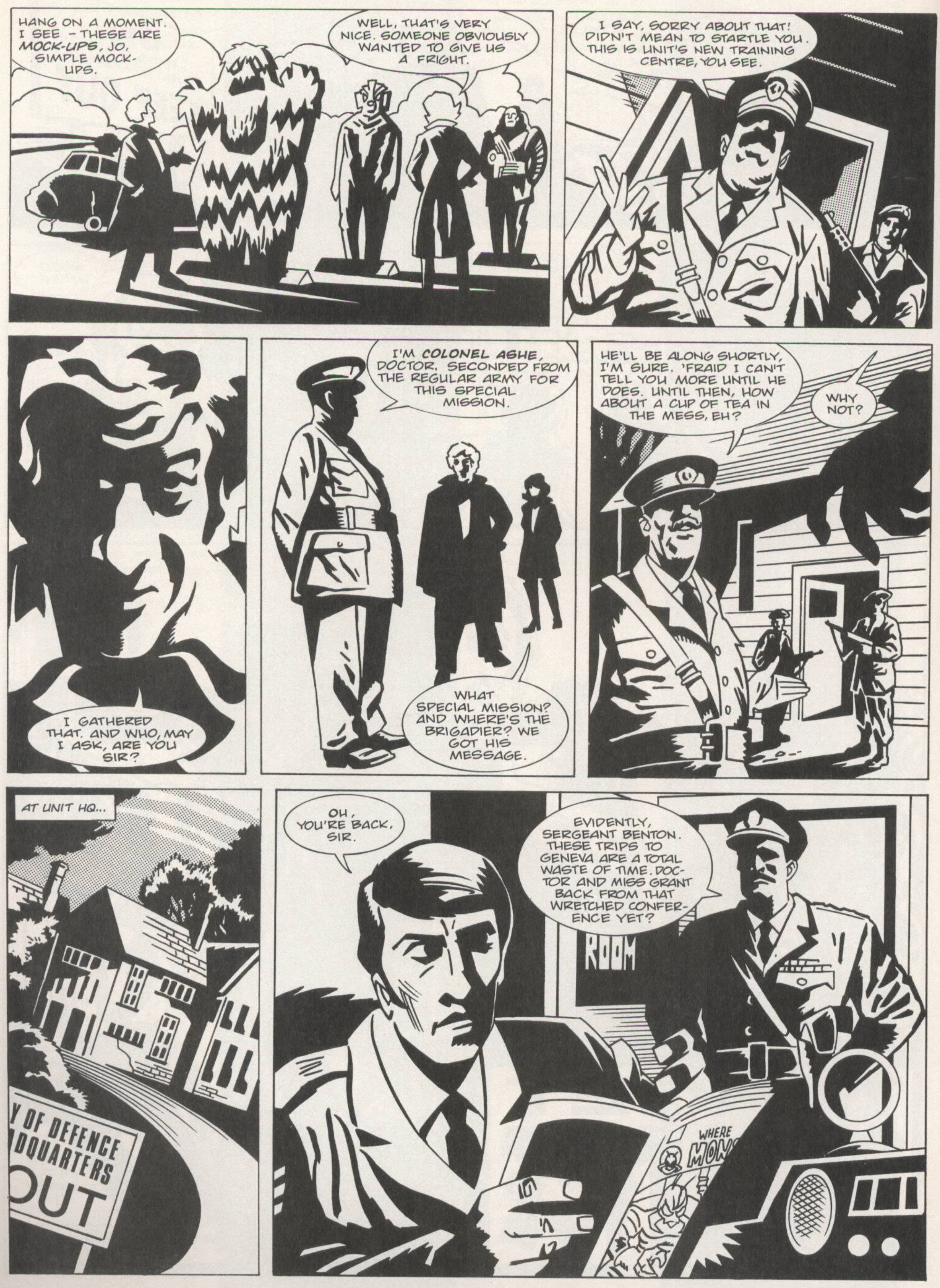
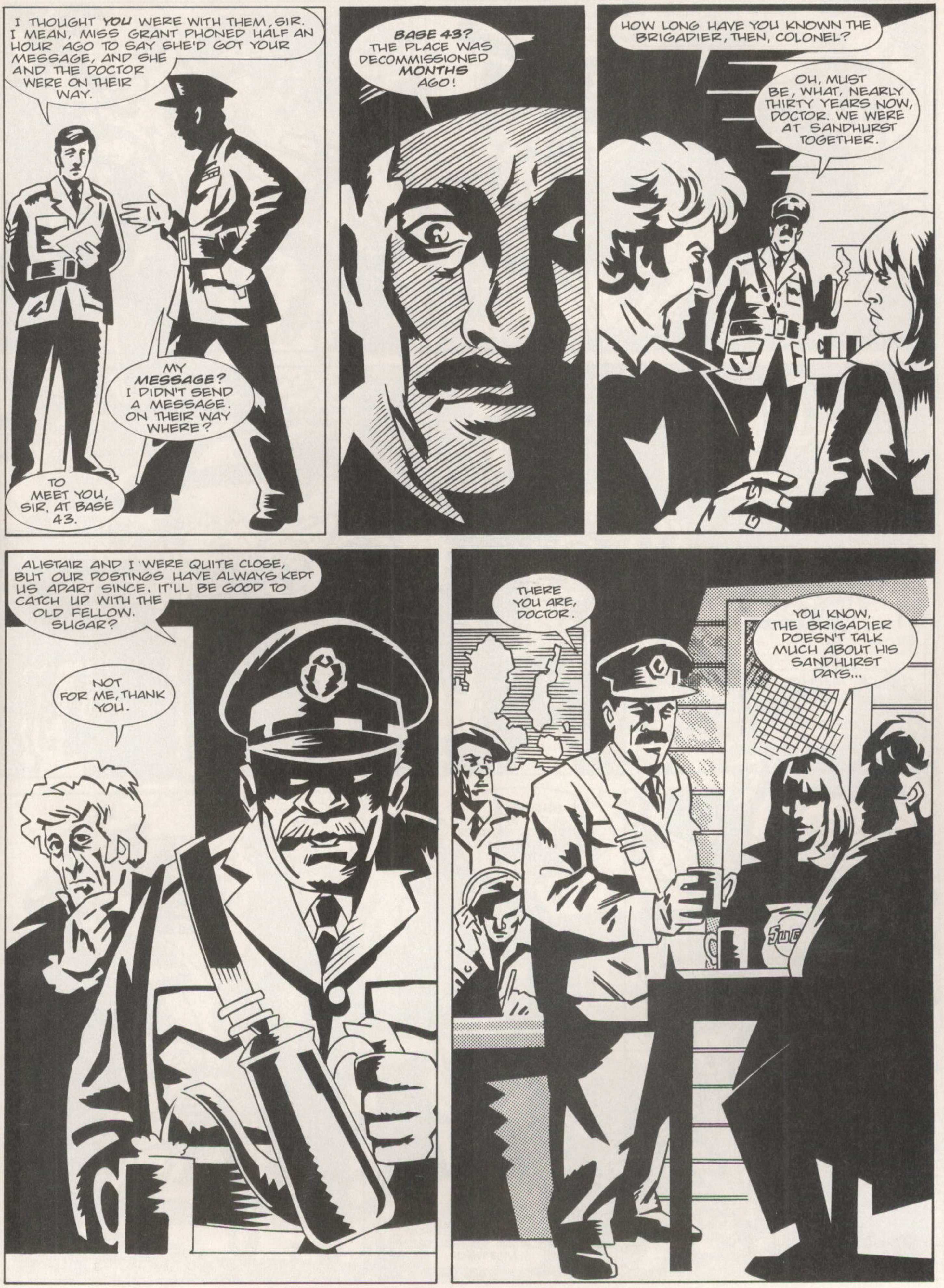
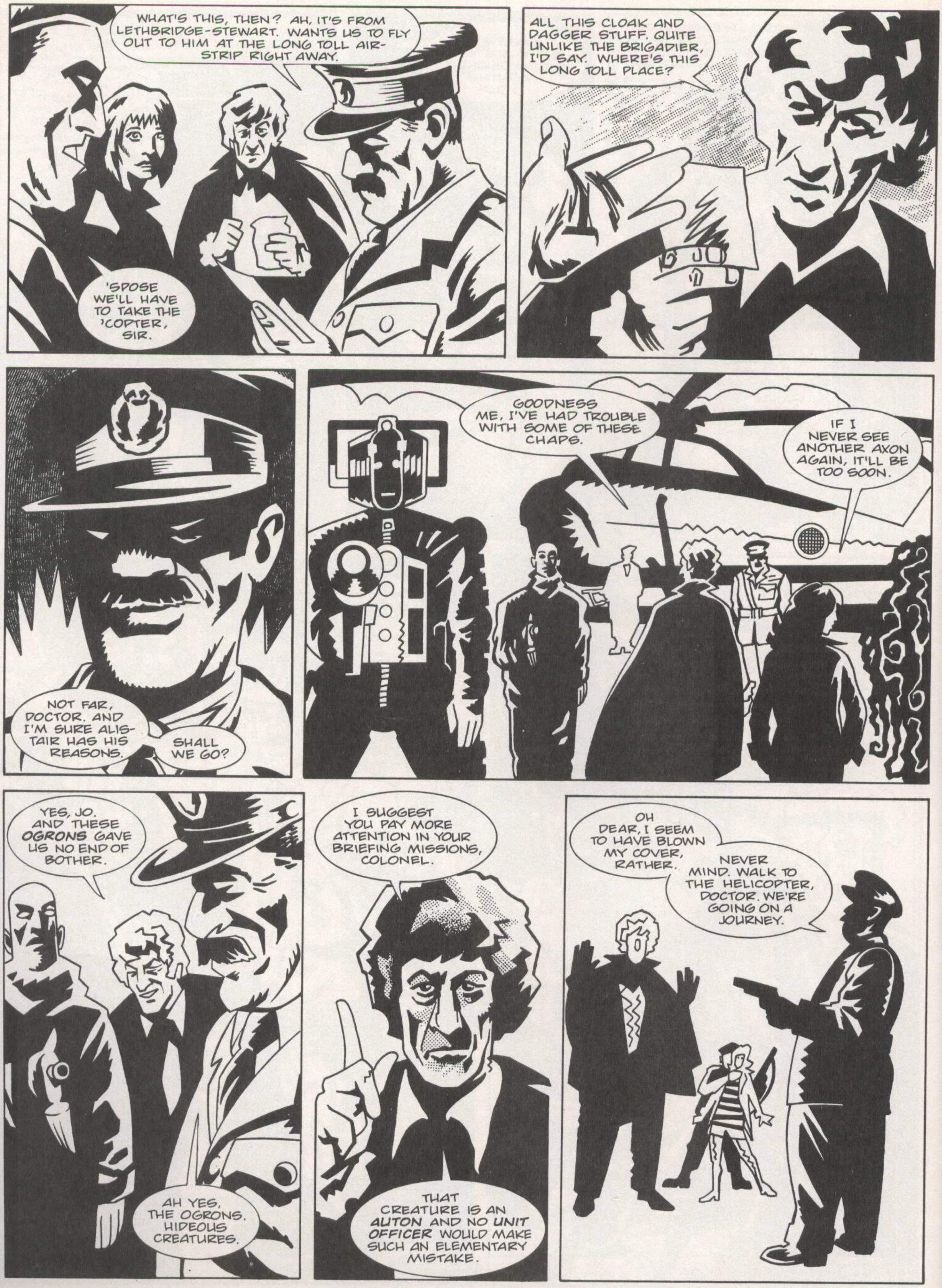

WELL, THIS IS DEFINITELY THE PLACE, DOCTOR. CAN'T SEE THE BRIGADIER, THOUGH.
I CAN'T SEE ANYBODY AT ALL, JO.
UN AIR BASE 43 KEEP OUT
I DON'T SEE WHY THE MAN HAS TO BE SO SECRETIVE. DRAGGING US AWAY FROM THE SCIENCE CONFERENCE LIKE THAT, AND FOR WHAT?
NO ENTRY
IT'S JUST THE BRIG'S WAY. I'M SURE HE'S GOT GOOD REASONS. STILL, I—
GOOD GRIEF!
AAH! NO!

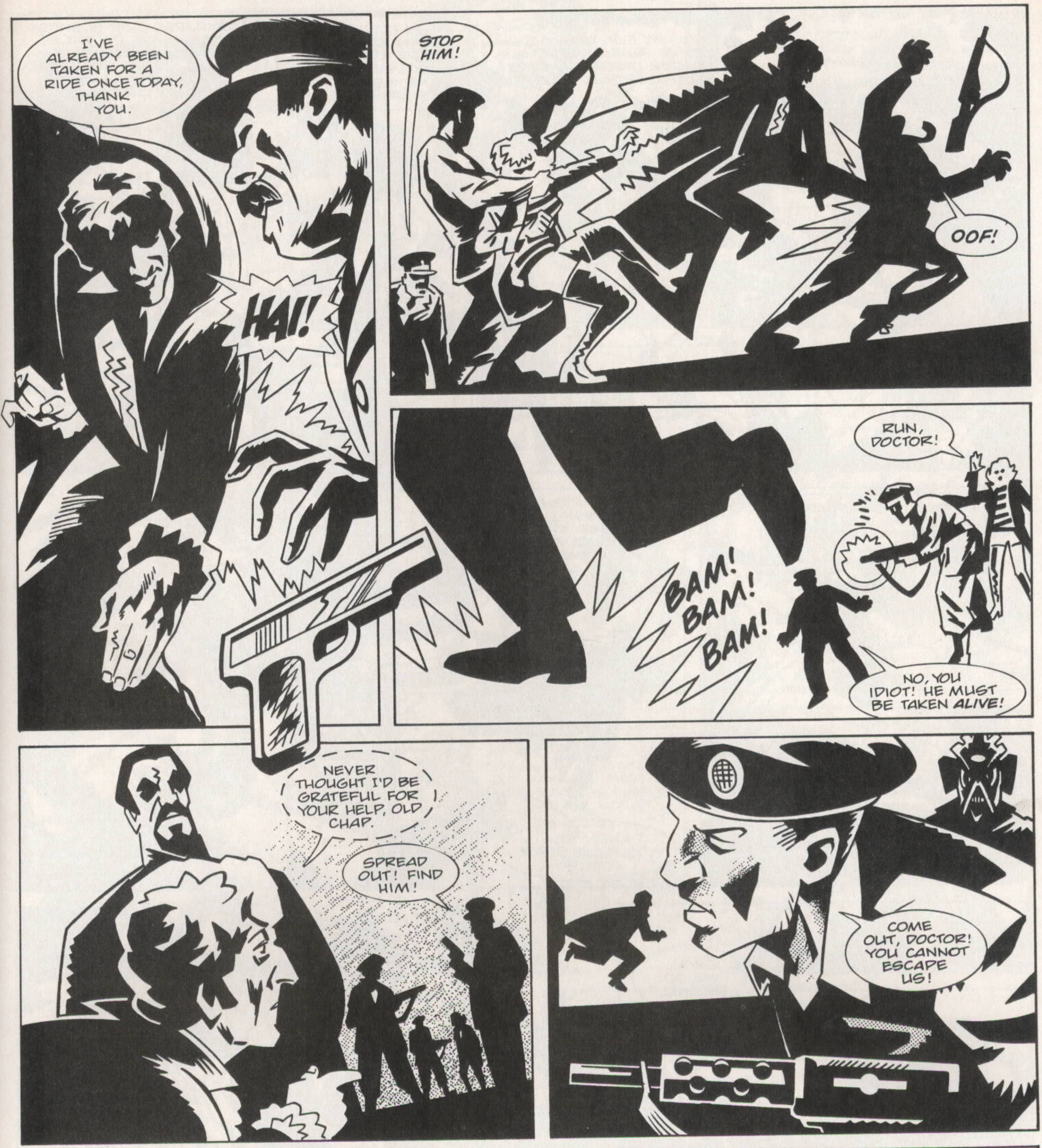
TARGET PRACTICE

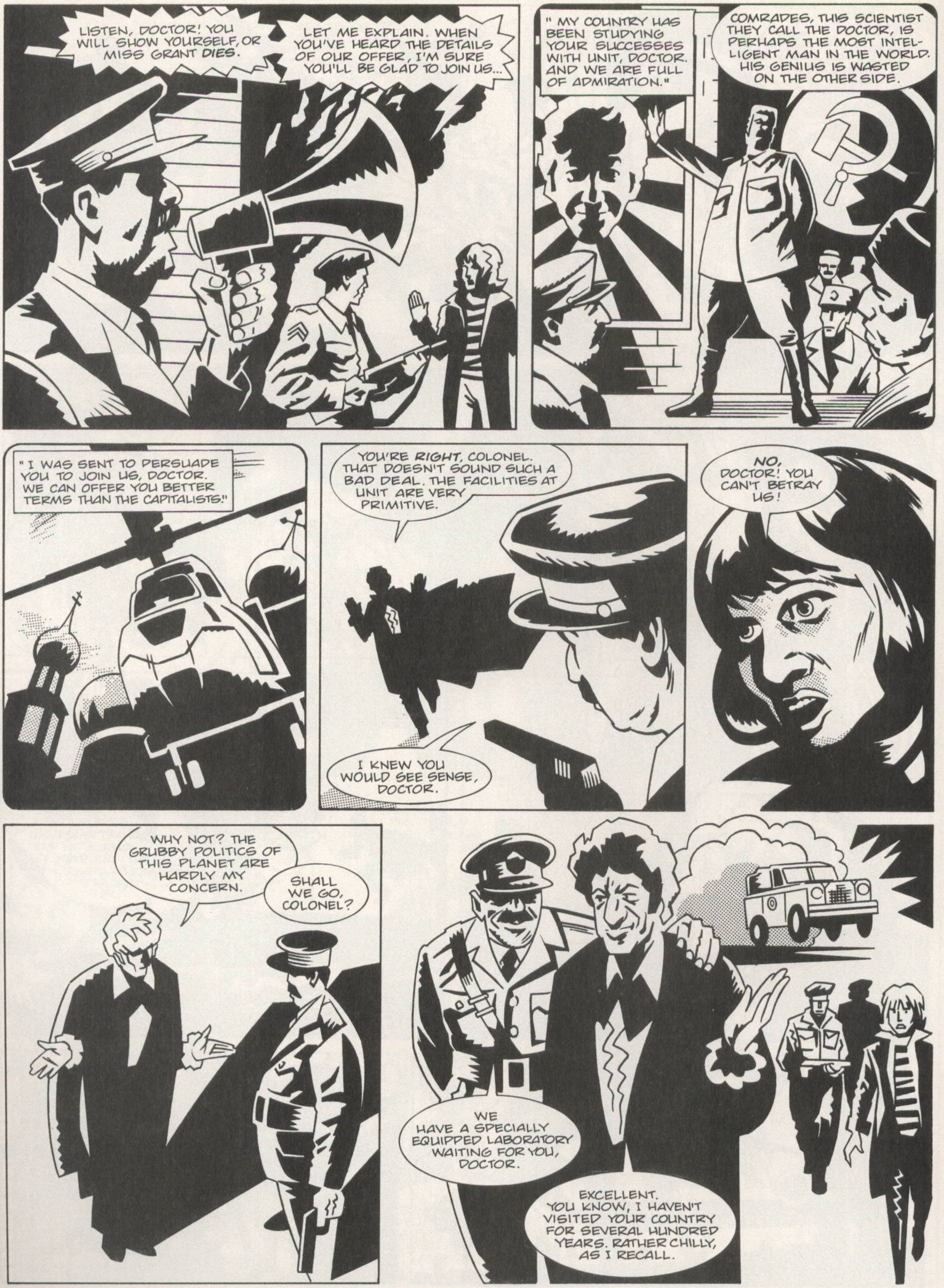
STORY: GARETH ROBERTS ART: ADRIAN SALMON
LETTERS: ELITTA FELL EDITOR: GARY GILLATT

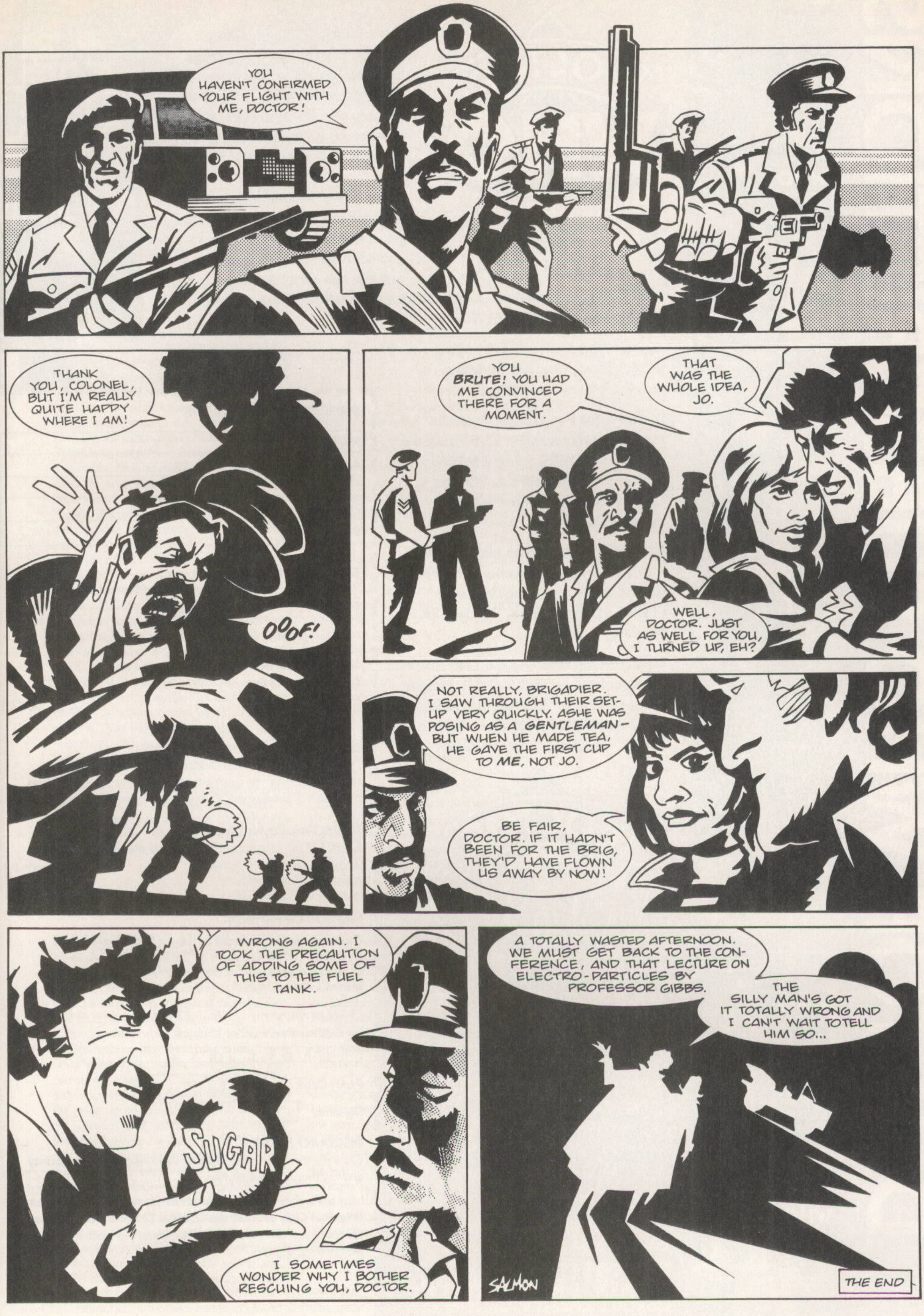

HANG ON A MOMENT. I SEE - THESE ARE **MOCK-UPS**, JO, SIMPLE MOCK-UPS.
WELL, THAT'S VERY NICE. SOMEONE OBVIOUSLY WANTED TO GIVE US A FRIGHT.
I SAY, SORRY ABOUT THAT! DIDN'T MEAN TO STARTLE YOU. THIS IS UNIT'S NEW TRAINING CENTRE, YOU SEE.
I GATHERED THAT. AND WHO, MAY I ASK, ARE YOU SIR?
I'M **COLONEL ASHE**, DOCTOR. SECONDED FROM THE REGULAR ARMY FOR THIS SPECIAL MISSION.
WHAT SPECIAL MISSION? AND WHERE'S THE BRIGADIER? WE GOT HIS MESSAGE.
HE'LL BE ALONG SHORTLY, I'M SURE. 'FRAID I CAN'T TELL YOU MORE UNTIL HE DOES. UNTIL THEN, HOW ABOUT A CUP OF TEA IN THE MESS, EH?
WHY NOT?
AT UNIT HQ...
Y OF DEFENCE
DQUARTERS
OUT
OH, YOU'RE BACK, SIR.
EVIDENTLY, SERGEANT BENTON. THESE TRIPS TO GENEVA ARE A TOTAL WASTE OF TIME. DOCTOR AND MISS GRANT BACK FROM THAT WRETCHED CONFERENCE YET?
ROOM
WHERE
MON


I THOUGHT *YOU* WERE WITH THEM, SIR. I MEAN, MISS GRANT PHONED HALF AN HOUR AGO TO SAY SHE'D GOT YOUR MESSAGE, AND SHE AND THE DOCTOR WERE ON THEIR WAY.
MY *MESSAGE?* I DIDN'T SEND A MESSAGE. ON THEIR WAY WHERE?
TO MEET YOU, SIR, AT BASE 43.
BASE 43? THE PLACE WAS DECOMMISSIONED *MONTHS* AGO!
HOW LONG HAVE YOU KNOWN THE BRIGADIER, THEN, COLONEL?
OH, MUST BE, WHAT, NEARLY THIRTY YEARS NOW, DOCTOR. WE WERE AT SANDHURST TOGETHER.
ALISTAIR AND I WERE QUITE CLOSE, BUT OUR POSTINGS HAVE ALWAYS KEPT US APART SINCE. IT'LL BE GOOD TO CATCH UP WITH THE OLD FELLOW. SUGAR?
NOT FOR ME, THANK YOU.
THERE YOU ARE, DOCTOR.
YOU KNOW, THE BRIGADIER DOESN'T TALK MUCH ABOUT HIS SANDHURST DAYS...


WHAT'S THIS, THEN? AH, IT'S FROM LETHBRIDGE-STEWART. WANTS US TO FLY OUT TO HIM AT THE LONG TOLL AIRSTRIP RIGHT AWAY.
'SPOSE WE'LL HAVE TO TAKE THE 'COPTER, SIR.
ALL THIS CLOAK AND DAGGER STUFF. QUITE UNLIKE THE BRIGADIER, I'D SAY. WHERE'S THIS LONG TOLL PLACE?
NOT FAR, DOCTOR. AND I'M SURE ALISTAIR HAS HIS REASONS.
SHALL WE GO?
GOODNESS ME, I'VE HAD TROUBLE WITH SOME OF THESE CHAPS.
IF I NEVER SEE ANOTHER AXON AGAIN, IT'LL BE TOO SOON.
YES, JO. AND THESE **OGRONS** GAVE US NO END OF BOTHER.
AH YES, THE OGRONS. HIDEOUS CREATURES.
I SUGGEST YOU PAY MORE ATTENTION IN YOUR BRIEFING MISSIONS, COLONEL.
THAT CREATURE IS AN **AUTON** AND NO **UNIT OFFICER** WOULD MAKE SUCH AN ELEMENTARY MISTAKE.
OH DEAR, I SEEM TO HAVE BLOWN MY COVER, RATHER.
NEVER MIND. WALK TO THE HELICOPTER, DOCTOR. WE'RE GOING ON A JOURNEY.


I'VE ALREADY BEEN TAKEN FOR A RIDE ONCE TODAY, THANK YOU.
HAI!
STOP HIM!
OOF!
RUN, DOCTOR!
BAM! BAM! BAM!
NO, YOU IDIOT! HE MUST BE TAKEN *ALIVE*!
NEVER THOUGHT I'D BE GRATEFUL FOR YOUR HELP, OLD CHAP.
SPREAD OUT! FIND HIM!
COME OUT, DOCTOR! YOU CANNOT ESCAPE US!
PERHAPS NOT...
BUT LET'S SEE WHAT YOU MAKE OF THIS, MY FRIENDS...


LISTEN, DOCTOR! YOU WILL SHOW YOURSELF, OR MISS GRANT **DIES**.
LET ME EXPLAIN. WHEN YOU'VE HEARD THE DETAILS OF OUR OFFER, I'M SURE YOU'LL BE GLAD TO JOIN US...
"MY COUNTRY HAS BEEN STUDYING YOUR SUCCESSES WITH UNIT, DOCTOR. AND WE ARE FULL OF ADMIRATION."
COMRADES, THIS SCIENTIST THEY CALL THE DOCTOR, IS PERHAPS THE MOST INTELLIGENT MAN IN THE WORLD. HIS GENIUS IS WASTED ON THE OTHER SIDE.
"I WAS SENT TO PERSUADE YOU TO JOIN US, DOCTOR. WE CAN OFFER YOU BETTER TERMS THAN THE CAPITALISTS."
YOU'RE *RIGHT*, COLONEL. THAT DOESN'T SOUND SUCH A BAD DEAL. THE FACILITIES AT UNIT ARE VERY PRIMITIVE.
I KNEW YOU WOULD SEE SENSE, DOCTOR.
NO, DOCTOR! YOU CAN'T BETRAY US!
WHY NOT? THE GRUBBY POLITICS OF THIS PLANET ARE HARDLY MY CONCERN.
SHALL WE GO, COLONEL?
WE HAVE A SPECIALLY EQUIPPED LABORATORY WAITING FOR YOU, DOCTOR.
EXCELLENT. YOU KNOW, I HAVEN'T VISITED YOUR COUNTRY FOR SEVERAL HUNDRED YEARS. RATHER CHILLY, AS I RECALL.


YOU HAVEN'T CONFIRMED YOUR FLIGHT WITH ME, DOCTOR!
THANK YOU, COLONEL, BUT I'M REALLY QUITE HAPPY WHERE I AM!
OOOF!
YOU BRUTE! YOU HAD ME CONVINCED THERE FOR A MOMENT.
THAT WAS THE WHOLE IDEA, JO.
WELL, DOCTOR. JUST AS WELL FOR YOU, I TURNED UP, EH?
NOT REALLY, BRIGADIER. I SAW THROUGH THEIR SET-UP VERY QUICKLY. ASHE WAS POSING AS A GENTLEMAN– BUT WHEN HE MADE TEA, HE GAVE THE FIRST CUP TO ME, NOT JO.
BE FAIR, DOCTOR. IF IT HADN'T BEEN FOR THE BRIG, THEY'D HAVE FLOWN US AWAY BY NOW!
WRONG AGAIN. I TOOK THE PRECAUTION OF ADDING SOME OF THIS TO THE FUEL TANK.
SUGAR
I SOMETIMES WONDER WHY I BOTHER RESCUING YOU, DOCTOR.
A TOTALLY WASTED AFTERNOON. WE MUST GET BACK TO THE CONFERENCE, AND THAT LECTURE ON ELECTRO-PARTICLES BY PROFESSOR GIBBS.
THE SILLY MAN'S GOT IT TOTALLY WRONG AND I CAN'T WAIT TO TELL HIM SO...
SALMON
THE END

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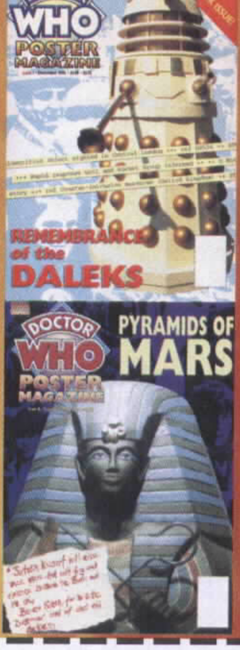
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A VERY SPECIAL EDITION

Just a couple of words on the subject of *The Five Doctors Special Edition*: 'absolutely' and 'terrific'.

Well, actually I would like to say a bit more . . .

I've always enjoyed the original *The Five Doctors*, but *The Special Edition* manages to improve on it in almost every respect. The modern visual effects are superb, but it's the eleven minutes of additional material and the sensible re-edit that make this video unmissable. I say 'sensible' because the plot actually makes better sense in the new version – the Fifth Doctor suffers in logical stages, Borusa's madness is given more depth, Bessie doesn't just overheat for no reason, and I particularly liked the way Rassilon time-scoops people home before they ever left, as shown with the Fourth Doctor's return to the River Cam, thus erasing all memory of events from everyone except the Fifth Doctor and his contemporaries.

All-new scenes are easily spotted and, though I'm hardly going to scan the original frame by frame looking for all the subtle differences (in fact, I doubt I'll ever watch the original again), it seemed to me as if virtually every scene had been expanded. It is especially good to see so much more of Patrick Troughton all these years after his untimely death. If I have one quibble it's that the sky on Gallifrey is orange (Susan said it, *The Invasion Of Time* showed it), so this has been a missed opportunity to colour it in! I guess the Death Zone is *totally* isolated from the rest of the planet.

One last thought: if you can improve *one* old *Doctor Who* story with the benefit of hindsight, here's to a release of *Colony In Space* with the TARDIS(es) fading away properly after all . . .

Stuart R Madison
Brentford,
Middlesex.

MATT FINISH

It's twelve years since I started reading **DWM**, but only now do I feel compelled to write. Although I believe the magazine is better now than for some time, some comments in Issue 232 finally got my blood up.

Firstly, there was Matthew Jones' *Fluid Links* article on the *New Adventures*. I have never liked these books, and Jones himself provides the reason – they simply bear too little resemblance to *Doctor Who*. Certainly the programme has changed over the years, but certain basic parameters have always been maintained. Even the briefest glance at the *New Adventures* reveals a lurid comic book world in which the Doctor bears no similarity to McCoy's characterisation, and Ace continually appears in a ridiculous costume (obviously intended as some kind of fetish suit for sad adolescent fans to drool over) and carrying a big gun (no comment). It doesn't remind me of the TV series, and I don't believe it would ever have developed in that direction.

What annoyed me most was Jones' remark that the *New Adventures* are "freed from the artistic chains of being 'family viewing'." In fact, I enjoy *Doctor Who* precisely because it *is* family viewing. It provides original, entertaining drama without the need to fall back on the sex, swearing and gratuitous violence which characterises lesser TV output. Most fans of the series became so due to their love of the show as a child, and I'm sure Matthew Jones is no exception. He expresses surprise that the *New Adventures* aren't read by every fan, but a few paragraphs later he says it would also surprise him if the books were being read by children. Does he believe, then, that there should be no young *Doctor Who* fans? It seems that Virgin Books evidently thinks so.

My second gripe concerns Dave Owen's comments in *Shelf Life* on writing for the First Doctor, specifically his "idealised version, without William Hartnell's occasional lapses of memory or concentration". For too long I have put up with the constant belittling of the Hartnell era in general and Bill Hartnell's performance in particular. I believe Hartnell to be the best Doctor by far, partly because of the way he imbued so much of himself into the part with his deliberate inclusion of "coughs and splutters", as Owen so ungraciously describes Bill's wonderful vocal mannerisms. We all know, from interviews with the people he worked with, that Bill had difficulty learning his lines, but he was quite capable of doing so when he chose, as shown by his moving speech in *The Dalek Invasion of Earth*, which so impressively opened *The Five Doctors* twenty years later. When playing the Abbot in *The Massacre of St Bartholomew's Eve*, he gave an excellent performance with neither cough nor splutter to be heard. And when he did start improvising, Bill's version was usually better than the original script – especially when he started inventing strange new verbs like to "frootle" or to "jigger about"!

But the fans' dislike for him continues: he is always voted "Least Favourite Doctor"; he hardly ever appears on the cover of **DWM** (or indeed inside it); he is very poorly represented on video; not at all on audio and he was excluded from both the recent Postcard and Poster Books. There is simply no excuse for this! It was Hartnell's outstanding creation of the original Doctor that made the show a success in the first place, and the stories in his era are far more interesting, experimental and downright entertaining than those of any of his successors So let's have some respect for the man, okay?

Well, I've had my little rant, so I'll shuffle back to my cryogenic chamber on Tranquil Repose for another twelve years. I'd just like to leave you with some words by William Hartnell: "You can never leave *Doctor Who* . . . It will always be a part of you, and when eventually it comes to an end, something will surely die in all of us."

Matthew Jarron
Ormiston,
East Lothian.

THE HIT PARADE

Another **DWM** contributor lies back in the soft, comforting cot of childhood and dreams sweet little dreamy dreams of his ten favourite *Doctor Who* stories. I kid thee not.

Gareth Roberts
Comic strip/prose writer

1. *City of Death*

"This should be hung alongside the Mona Lisa in the Louvre. Seeing the Doctor and Romana in a real setting lends credibility to the plot and, unusually for *Doctor Who*, the tenor all-round is very assured; everyone involved understands what they are doing."

2. *The Talons of Weng-Chiang*

"This is the series playing up its strengths; macabre imagination, eccentric characters and a rollicking plot. People tend to forget that every other line in this is a joke."

3. *The Androids of Tara*

"The golden age for viewing *Doctor Who* is ten-and-a-half and this must be the story I enjoyed most on its original broadcast. All that swashbuckling and storming of castles really struck a chord with me. It's so jolly."

4. *Carnival of Monsters*

"The first story I clapped eyes on, aged four. I like the brightness and colour, the broad strokes of imagination, the absolute refusal to admit to a hint of reality, even on the ship."

5. *The Leisure Hive*

"I'd just started secondary school when this was shown, so the series' fresh lick of paint resonated with the changes in my own life. Your mind expands so quickly in adolescence, and I watched this through appropriately opened eyes. Grand opera."

6. *Warriors' Gate*

"I still enjoyed *Doctor Who* after this, but never quite in the same way. Dense with possibilities, and perhaps the closest the TV series got to literary science fiction. The score's great too."

7. *The Deadly Assassin*

"I don't like the Master in general, but this really works. What we see of the Doctor's background here is very consistent with the character. You can see why he left Gallifrey, and why the Master wants so much to bring him down."

8. *100,000 BC*

"I saw this in odd circumstances at the convention Panopticon III in 1978. The cavemen have an otherworldly quality that scared me. At the time I was terrified of nuclear weapons and the collapse of civilisation, so the sight of these very similar but very different human beings gave me restless thoughts."

9. *The Massacre of St Bartholomew's Eve*

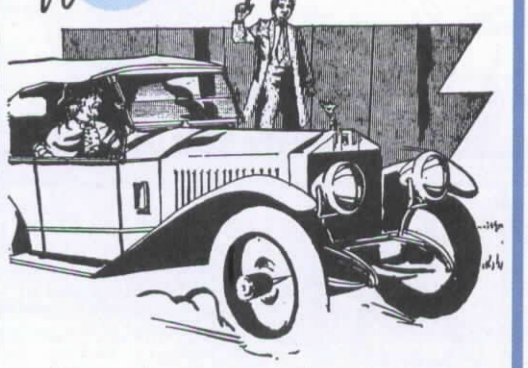
"Although I wasn't around for them at the time, I've always had a soft spot for the Hartnell historicals. I'll probably never see this but the audio suggests it's the best of the sub-genre. Tense and clever, it justifies its serious tone."

10. *Death to the Daleks*

"For me, the archetypal story. Quarry, Daleks, primitives, spaceship passing overhead, friendly alien, ancient city, derring-do. No, not the most intellectually challenging script, but the opening scenes on Exxilon are worth the price of admission alone."

Off TARGET

by Quiquaequod



After spending three years of his exile running an executive taxi service, the Doctor began to wonder whether he should have accepted the Brigadier's offer instead

Matthew Jones replies: I'm surprised that you describe the New Adventures *as a 'lurid comic book world', but at the same time object to the books not being aimed at children. But surely lurid comic books are precisely what young people are supposed to like? For me, Season Twenty-Four can be best described as a lurid comic book, with its black-clad villains who lurch about the sets making threats at every available opportunity and a completely comic-strip companion. For me the* New Adventures *Doctor bears a striking similarity to the Seventh Doctor in Season Twenty-Six, and can be seen as a continuation of his adventures.*

When I said that the New Adventures *are freed from the chains of being family viewing, I wasn't referring to gratuitous sex or violence. I agree wholeheartedly that these things have no place in the* New Adventures. *Rather I meant that the authors are able to include gay characters and issues which the BBC choose not to represent on prime-time television.*

Having read the review of *The Doctors – Thirty Years of Time Travel and Beyond* in **DWM** 232, I was disappointed at the attitude adopted by Peter Davison regarding the show's fans.

Whilst Mr Davison is entitled to his opinions, some opinions aren't really worth broadcasting and should be kept to oneself.

Like many other fans, I derive great enjoyment from watching videos and taking an active interest in the programme. By no stretch of the imagination do I consider myself, or any other fans for that matter, to be "abnormal".

It seems Mr Davison has a very immature attitude to those whose support he enjoyed during his three years too-long incumbency of the best-known role in television.

Adrian Townsend
Retford,
Nottinghamshire.

HIGH CONCEPTS

Phillip Segal has finally conceded that he could be drowning in the thick mud of turnaround hell by requesting the assistance of a massive fan life-preserver via the Internet, the last bastion of the *Doctor Who* anorak.

With the deluge of American science fiction programmes beginning to lose its appeal with the vacuous American TV junkie public, it looks like Fox might be beginning to get itchy feet about the good Doctor, and judging from a leaked script for the pilot, Who can blame them? (Pun intended.)

Once again a great idea is about to be revamped (read: utterly buggered up) and rewritten by accountants armed with lap-tops convinced they can improve *Doctor Who*. And just to make it even better, it's been given to the Americans to make! Of course they'll understand a thirty-year-old British adventure show! Let's remember, there's nothing more embarrassing than a well-made children's programme is there? How can we hold our heads up high and support a *children's programme*? No, far better to intellectualise a once great idea into a continuity-laden, angst-ridden melodrama.

"Hey, guys, listen! I've got a great idea. Let's make Doctor Who a nice sexy chick, someone like Teri Hatcher! Hey, how about if we give her a cast of supporting characters and a bridge! I mean, who's going to understand this crazy console. I mean, like, where's the chairs and touch-sensitive control panels? What about a tunic, something figure-hugging, that would be neat!"

"Yeah Jeff! I was thinking, what if we have a small kid in peril, a sort of mascot thing."

"That's great! Listen, what we need is a love interest, like some hunky male controller figure! And don't forget humour!"

"This is great Jeff! Now all we need is a high concept sentence to help sell this sorry sucker . . ."

"Hmmm, what about: AIRWOLF MEETS VOYAGER MEETS ELLEN!"

So if you're out there on the Net and you notice a pathetic figure drifting past pleading for a hand, why not switch off and go watch some real *Doctor Who* for a change?

Dan Lovelace
Norwich,
Norfolk.

Okay, Dan, we'll run it up the flagpole . . .

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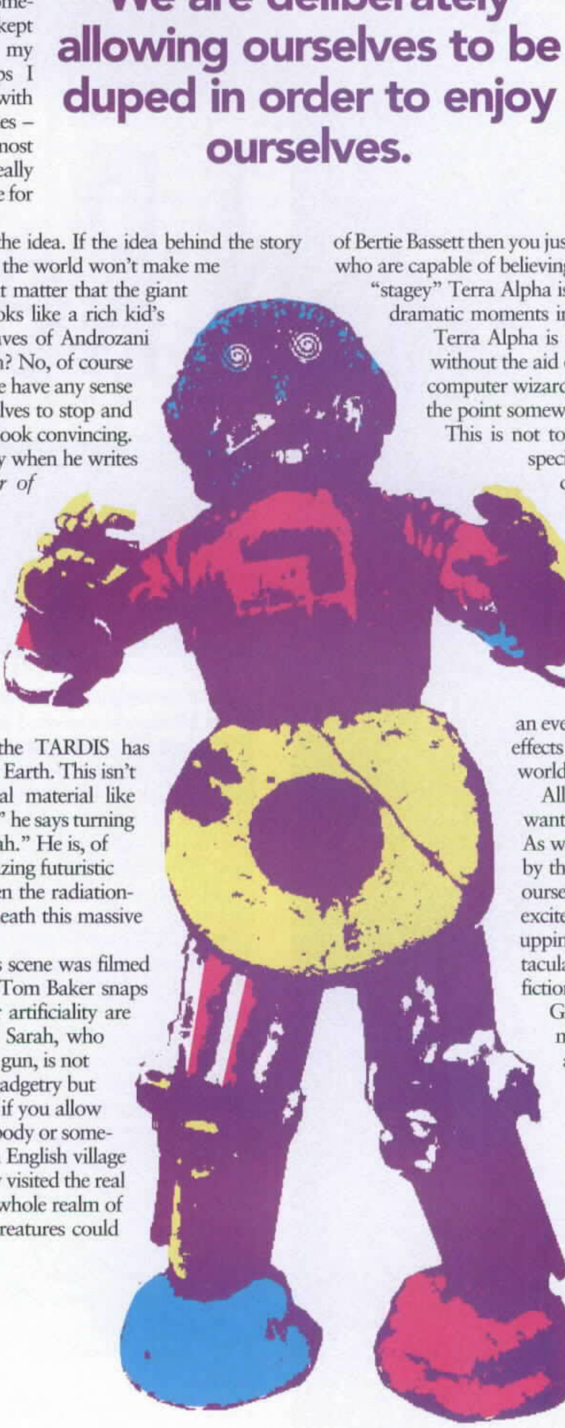
Fluid Links

"Special Effects"

I must admit that I found myself feeling quite excited when I first heard about *The Five Doctors Special Edition*. The prospect of extra footage and state-of-the-art special effects, all wrapped up in Dolby Surround stereo sound had me itching for a viewing. I was not to be disappointed. The *Special Edition* is a clever reworking of what has always been a fun adventure: it could almost be this "*Doctor Who* for the Nineties" we keep hearing about. But somewhere in my head a little alarm bell kept ringing, putting a dampener on all my excitement, warning me that perhaps I shouldn't be getting too carried away with special effects; that the bangs and flashes – however pretty – have never been the most important part of *Doctor Who*. Did I really need all those special effects to be remade for me to enjoy the story twelve years on?

We are deliberately allowing ourselves to be duped in order to enjoy ourselves.

Frankly, no. What really matters is the idea. If the idea behind the story isn't sound then all the special effects in the world won't make me believe in what is on the screen. Does it matter that the giant rat in *The Talons of Weng-Chiang* looks like a rich kid's cuddly toy? Does it matter that the caves of Androzani Minor are inhabited by a plastic dragon? No, of course it doesn't; we don't give two hoots. If we have any sense at all we're far too busy enjoying ourselves to stop and worry about whether or not the effects look convincing. John Ainsworth makes this point clearly when he writes of his all-time favourite story, *Horror of Fang Rock*, in **DWM** 231: "The monster is just a blob and the ship is an Airfix kit but both fail to distract from this great story" – it is the adventure that counts, not the effects.



My favourite special effect in *Doctor Who* didn't cost a penny. At the end of Part Two of *The Android Invasion*, the Fourth Doctor realizes that the sleepy English village that the TARDIS has brought him to is an illusion. "This isn't Earth. This isn't real wood. It's some kind of artificial material like plastic. These are not real trees and you," he says turning to his companion, "are not the real Sarah." He is, of course, absolutely right. Using their amazing futuristic technologies, the evil Kraals have hidden the radiation-scarred surface of their homeworld beneath this massive deception.

Now, you and I both know that this scene was filmed in a real English wood. The twigs that Tom Baker snaps between his fingers as he declares their artificiality are real twigs, and the grim-faced android Sarah, who shortly afterwards threatens him with a gun, is not actually made of plastic and electronic gadgetry but is Elisabeth Sladen, just pretending. But if you allow yourself to believe in the idea that somebody or something might be capable of replicating an English village so perfectly that Sarah, who has actually visited the real place, is taken in, then that opens up a whole realm of fantastical possibilities. What kind of creatures could be capable of such a thing? Where have they come from? Why have they done it? What is their secret and, no doubt, nefarious purpose?

What we are doing when we accept that the Doctor is not standing in an English forest when that is so evidently exactly what he is doing is suspending our disbelief. We are deliberately allowing ourselves to be duped in order to enjoy ourselves. For me, this is what *Doctor Who* is all about. The best special effects take place in your imagination, in the way the story and the characters impact on the way you think and feel.

The clearest example that I can think of is *The Happiness Patrol*. The story is undoubtedly rich in dramatic ideas, exciting characters and memorable dialogue, but if you can't get past the fact that the chief villain is so obviously a man dressed up as a nightmare vision of Bertie Bassett then you just will not be able to enjoy the story. Those people who are capable of believing in the Kandyman, capable of believing that the "stagey" Terra Alpha is a real place, are free to enjoy some of the most dramatic moments in the entire series. And if you can't believe that Terra Alpha is another planet and not a BBC television studio without the aid of outside broadcast and skies painted pink with computer wizardry then, to be honest, I think that you're missing the point somewhat.

This is not to say that I believe that there shouldn't be any special effects in *Doctor Who*. I remember being quite shocked when I heard that at one point Graham Williams was considering filming all of the underground sequences in *Underworld* against a black curtain, because almost the entire budget for the story had been spent building the sets for the Minyan's spaceship. Clearly we do need something to help us suspend our disbelief in the first place, something which our imaginations can get hold of. But there is an ever-present danger that we can begin to rely on the effects and not the story itself to transport us to new worlds and new adventures.

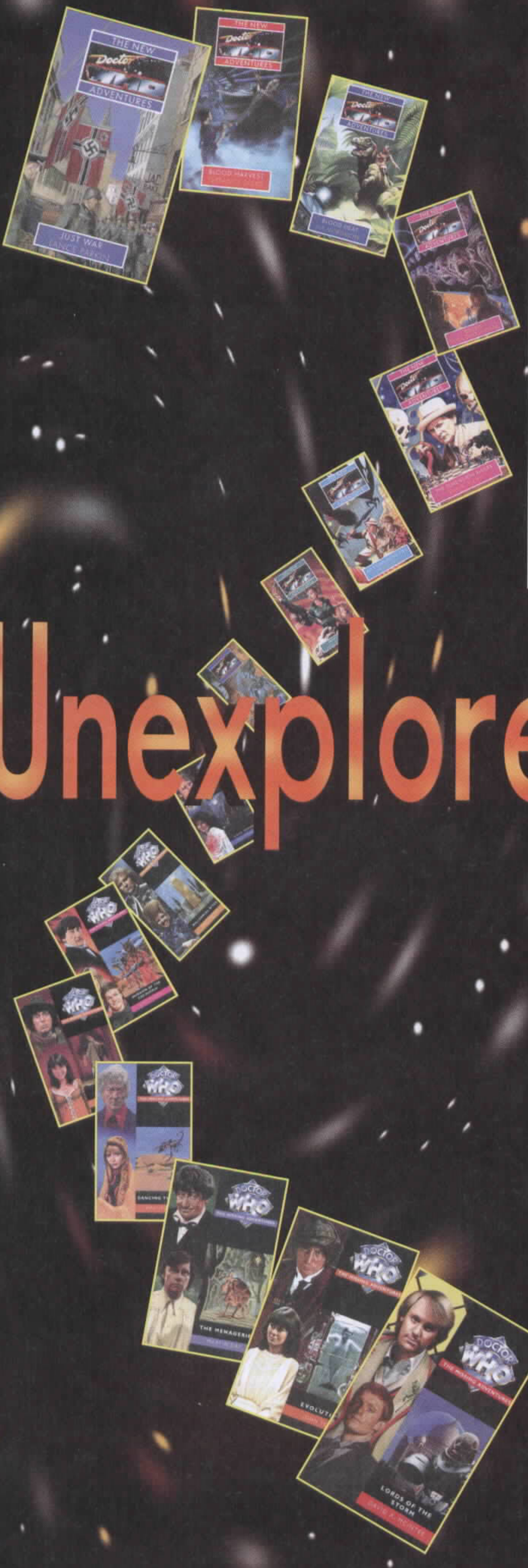
All special effects become dated with time. Will we want another version of *The Five Doctors* in 2007? As we continually acclimatise to the images produced by the latest visual technologies, it is not hard to find ourselves wondering how we ever managed to get excited about old television effects. Will we forever be upping the ante? Forever demanding increasingly spectacular and realistic effects in order to enjoy science fiction? Where will it end?

Great stories don't date in the same way. And for me, the great *Doctor Who* stories are those which are capable of transcending the technological limitations of the age in which they were made, precisely because their power lies in their ideas and not in their effects.

To enjoy the most fantastic special effects, all you need do is suspend your disbelief and immerse yourself in the true splendour of it all.

Matthew Jones

COMPANIONS
Virgin



Unexplored Realms

It is well over four years since Virgin launched the *New Adventures*. Now they have three popular *Doctor Who* fiction strands and an increasingly busy non-fiction department. *Shelf Life*'s Dave Owen recently met up with editor **Rebecca Levene** and a few of the *New Adventures* authors in an attempt to find out more about the stories that "take the TARDIS into previously unexplored realms of space and time."

Before we got down to discussing the nitty-gritty of the *New* and *Missing Adventures*, I asked the ranges' editor, Rebecca Levene, about her career route to Virgin Books. "I joined the company three years ago as a general copy editor. I put on my application letter that I owned about 120 *Doctor Who* books, which I did." Was she hired just for her *Doctor Who* knowledge? "And for my sparkling personality, naturally! A bit over a year ago I was promoted to Science Fiction Editor, which was a recognition of what I'd already begun to do, to take on editing *Doctor Who* and also some of the other stuff we do."

Rebecca relies on proposals sent to her by prospective authors rather than commissioning books, even from former *Doctor Who* script writers. "I wouldn't consider doing it. A very good script writer is not necessarily a good novelist and if I approach somebody, I'm honour-bound to commission them and I don't want to be in the position of having to commission something that I consider substandard. I wait for people to come to me, and a lot of people have, including script writers; Terrance Dicks, Barry Letts, Andrew Cartmel, Ben Aaronovitch, Marc Platt, and I've talked to others.

"The overwhelming majority of writers are male, and I can't really explain why that is. We just get very few proposals from women. I'd like to have more writing for the series. I don't quite understand why the following is so largely male because I imagine it would be a programme that appealed to both men and women but it doesn't seem to. Perhaps being fannish about something is a more intrinsically male quality and, once the series is off the air, to carry on liking it you have to be a fan.

"I'm delighted that we've been able to publish many authors' first novels. It's increasingly difficult to get a first novel published, certainly one that has any personality to it, and I'm very proud that we're able to offer extremely talented authors that chance. I hope to see a lot of them go on to great things." Surely though, there's a risk that a first novel will be an unrestrained avalanche of all the author's pent-up ideas? "That can be true to some extent but I think there are a lot of exceptions to that rule, such as Lance Parkin's *Just War*, which doesn't suffer from any of those problems. It's a very measured, controlled first novel that's in no way self-indulgent."

The character of the Seventh Doctor has changed in several ways since his transfer to the printed page. How much of that change has been influenced by the editor, and how much has simply grown from the work of the separate writers? "He's evolving naturally. After the 'Alternative Universe Cycle' we decided to step back a bit from the 'Dark Doctor' and move on to a more carefree Patrick Troughton-style of Doctor. I don't think that's been entirely achieved, because part of the fun of the Seventh Doctor is doing the 'Dark Doctor' stuff, but we'll certainly have fewer 'Cartmel master plan' stories. A problem with *Doctor Who* is that something always has to happen wherever he goes and at least the Cartmel Doctor gives a reason for that. The trouble with books is that people can flip back and compare them. That wasn't possible on television, especially before video, so absurdities would get past that become much more glaring in literature. So we've tended to turn towards that more manipulative sort of Doctor. He's the most personal element of what the authors are writing; they all have their own fixed ideas about him. I want the books to have some coherence; I also want the authors to have artistic freedom. Too much control over the Doctor's character could cramp that."

Describe the Seventh Doctor in a single word.

Daniel O'Mahoney Lazy.
Lawrence Miles Anarchotechnomage.
Kate Orman Dutiful.
Marc Platt Mentor/Tormentor.
Paul Leonard Enigmatic.

The *New Adventures* – why?

Kate Orman It was about time *Doctor Who* went exploring in a less limited medium. Can you imagine waiting this long for new *Doctor Who* without them?

Lawrence Miles Because the mythology has to keep expanding.

Paul Leonard Why not? The Doctor has hundreds of years left to live, after all.

Marc Platt Because *Doctor Who* won't lie down. The concept is bigger than all the people who write and read it.

Daniel O'Mahoney Because *Doctor Who* isn't on television. The *New Adventures* couldn't exist if it was.

The *New Adventures* for 1996 contain another linked series. Does that make the task of editing the books significantly more complicated? "The 'Psi-powers' series is about a secret society of psychic-powered people within the human race, how they got started, where they're going to, and their involvement with the Doctor. However, the story is not told in chronological order as far as the secret society is concerned, therefore the Doctor's perceptions of what's going on will be very different from theirs, and his learning about them won't correlate with their learning about him. Which is why it's been such a nightmare to coordinate! Originally I did want to tell the stories in chronological order just by having the Doctor move forward in time, but because various plots would have to be reworked it just wasn't possible and so I didn't write to people and say 'put psi-powers in your books', I just waited for good books which just happened to have psi-powers in them to come to me. Then I had to find a way of connecting them up. There is a synchronicity that sets in at these points because it did all tie in very nicely, especially with the help of Ben Aaronovitch, who's a demon at getting things to fit together.

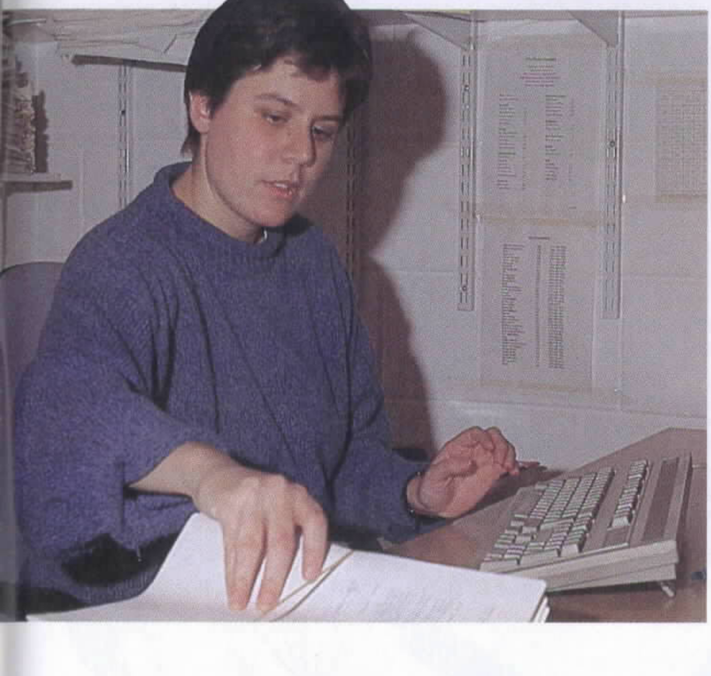
"First in the series is *Warchild* by Andrew Cartmel, which is only very peripherally linked to the series but it's the first book that sets out the themes. Next, there's *Sleepy* by Kate Orman which again is not strongly linked in, but it has a bit more information; a few more hints. Then there's a bit of a gap, after which we'll have *Christmas on a Rational Planet* by Lawrence Miles which is the book that really sets it all going, even though it's not actually linked into the group so much. Then we have another book by Kate, called *Return of the Living Dad*, about Bernice's search for her father. Again, that will be linked very peripherally to the series. Then there will be *The Death of Art* by Simon Boucher-Jones. This is the pivotal book of the series; it's the one where you really get a feel for what's going on. Then there's *Damaged Goods* by Russell T Davis, who I'm very excited to have working for us; he's a very experienced television script writer. He wrote *Dark Season, Revelation*, and some of *Do The Right Thing*, and he's always been a *Doctor Who* fan. And finally, we have *So Vile A Sin* by Ben Aaronovitch, in which Forrester departs."

Companions leaving the *New Adventures* have occasionally returned. Is it possible that earlier companions from the television series may do the same? "Probably just for a single book, and not as regulars. I like having a pool of companions into which our writers can dip, because it's nice to have elements of continuity to give people a feeling that you're looking into the past as well as moving into the future. Bernice won't be leaving forever when she gets married, although she probably won't be a permanent member of the TARDIS crew again."

I asked Rebecca about the legal issues surrounding Virgin's license to produce *Doctor Who* books. "We have an exclusive license from the BBC for fiction so nobody else can produce fiction books based on *Doctor Who.* We also have a non-exclusive license to produce non-fiction. The BBC could influence the tone or content of the books if they chose to, but they're a very liberal license-holder and let us get on with it. We've been producing successful *Doctor Who* books for over 20 years, so they think we know what we're doing. The only slight censure that ever happened is that they asked us not to use the *f*-word in our books; they felt it wasn't suitable for *Doctor Who,* but apart from that there's been no interference."

There has been criticism that by going beyond the barriers of broad-

Far left: Virgin Books' science fiction editor Rebecca Levene, with her predecessor Peter Darvill-Evans. Photo © Robin Prichard



"The reason the books have an adult content is that we have an adult readership; they're not broadcast at seven o'clock."

cast *Doctor Who*, the *New Adventures* cease to really *be Doctor Who*. "It's very hard to summarise what uniquely distinguishes a *Doctor Who* story: there is a definite atmosphere and there are certain things which wouldn't fit into that. I think it's brutality that isn't *Doctor Who* at all, and I don't just mean physical brutality; brutality of speech, emotional brutality, even narrative brutality. The reason the books have an adult content is that we have an adult readership; they're not broadcast at seven o'clock. They're aimed at teenagers to adults and they're certainly not intended to be read by children."

"What we don't want in the books are adolescent attempts to shock. I think if one is treating the real world as an adult, and *Doctor Who* includes the real world, then one touches on themes like sex and violence, and the way people speak, which can involve swearing, and to shy away from that would be to betray our readers. They are adults and can handle adult material. When the books have been criticised, it's tended to be for sexual content, which I think is bizarre; there's this British obsession with shielding children from sex whereas people don't seem to bat an eyelid when the same children get to see hideous scenes of violence.The companions we've introduced in the books, like Bernice, are fully-rounded adult characters who have the full range of adult emotions and we portray those. The fuss about adult material happened in the early books when people didn't know what to expect – people had a very set idea about what the books would be, and any way in which they differed from that was picked upon."

Did Ace have to go? Does the Seventh Doctor?

Lawrence Miles If Ace had stayed, damn fool writers like me would keep thinking of sillier and sillier things to do with her. The Seventh Doctor doesn't have to go but it would be nice if he had a horrific and unexpected genetic accident at some point.

Marc Platt The TV Ace would have stayed for two more stories. She would have gone while the going was good. While the Doctor endures by his multi-faceted nature, lesser mortals burn out a bit quicker.

Daniel O'Mahoney Probably, because she wasn't interesting any more for a lot of people, including the writers. I don't sense any anti-Seventh Doctor sentiment among the readers, and now that we can choose which Doctor to read about in the *Missing Adventures*, the cards are stacked in his favour.

Paul Leonard Not necessarily in either case. The next best thing to creating a character for yourself is to work with one who's long-established and thus easy to copy.

Kate Orman Ace hasn't really left: the impact of the first really complex and human companion will be felt for a long time. The same will be true of the Seventh Doctor, even if he regenerates.

Virgin ask you to create a replacement Doctor for the *New Adventures*. Who is he?

Daniel O'Mahoney Daniel Massey, playing a wounded idealist who is very insecure about the actions of his predecessor and very nihilistic.

Marc Platt He must be mysterious again. Dark. That's the *Doctor Who* bit. He has to be young and old at once.

Paul Leonard A modernised version of the First Doctor; old, fussy and tramp-like.

Kate Orman Merlin!

Lawrence Miles Orson Welles.

"Nowadays we get very few complaints about anything we feature in the books. I tend to hear what people think from the letters pages of **Doctor Who Magazine.** We do get the the occasional letter in; people saying nice things or taking exception to something, but we don't get a great deal of feedback. It's very hard to say, for example, whether the same people are reading both the *New* and *Missing Adventures*. I think there's definitely a large overlap, but there are readers who only read one or the other. In terms of sales, they're both doing very well. It's nice, reliable publishing that sells in very respectable figures that mainstream science fiction books would be pleased to achieve."

As well as fully adult companions in the *New Adventures*, the *Missing Adventures* sometimes portray the television companions in the same way. Is there a policy on this? Does Virgin want the *Missing Adventures* to be similar, or significantly different in style to, the *New Adventures*? "I think that it can be done, but it is much tougher, and I would certainly act more as a censor in the *Missing Adventures* than I would with the *New*. I don't want to betray the readership by portraying anything which which would ruin their enjoyment of the books, so I'm more careful what goes into them. Looking back at *Doctor Who and the Crusaders,* it handled the Barbara and Ian relationship in a far more adult way than it was ever talked about in the series and that was a Target novelisation written many years ago, so I don't think we're entirely breaking new ground with what we're doing." Some *Missing Adventures* fit perfectly into the general style of their eras; others diverge from their roots drastically. "We've had equally successful examples of both types of book. It's crucial that the books should be evocative of the era in which they're set, that the reader should hear the Doctor and the companions' voices when reading the book. If their essential characters are right then you can experiment and put them in places that wouldn't be possible in the television series.

"I'm keen to publish *Missing Adventures* featuring all the Doctors and companions. I definitely want to do an Adric story because he's one of the few companions we've neglected to date. Likewise, Leela. It's just a matter of what we receive; I've even started suggesting to people that they put Leela in their stories so that I can commission one soon, but it's a matter of chance rather than a policy decision.

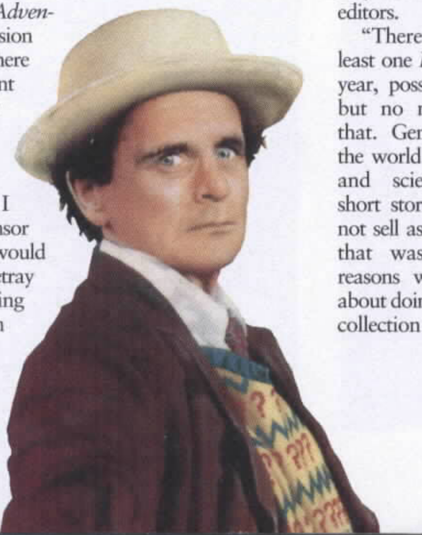
"The only other boundary on the *Missing Adventures* is that we won't commission any set before *100,000 BC* or during the Seventh Doctor's time on television. The series never established what happened before it started and I don't think it's up to us. Also I like preserving the sense of mystery, and it would detract from that. We have a Seventh Doctor story every month and I don't think people want to read any more than that."

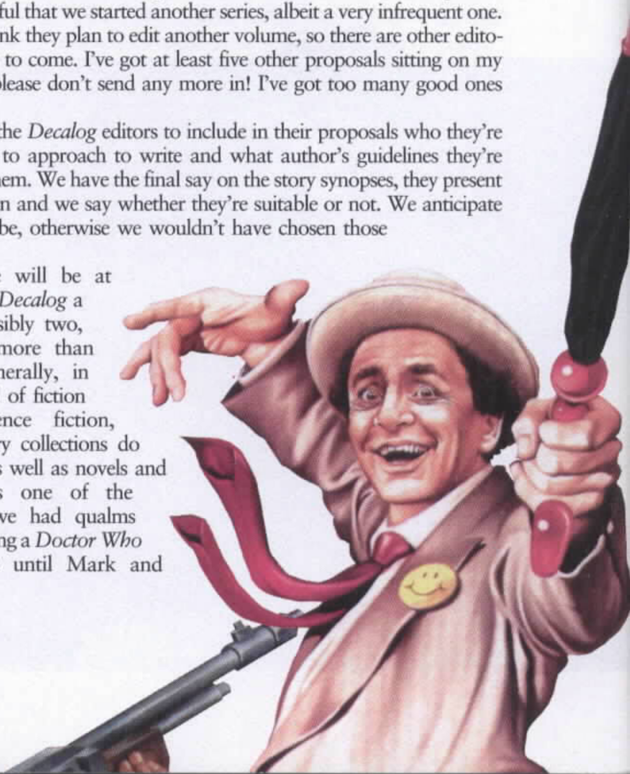
"I'm keen to publish *Missing Adventures* featuring all the Doctors and companions."

What can Rebecca tell me about the future of the short story collections, *Decalog*? "Initially it was just an idea that Mark Stammers and Stephen James Walker brought to us for a one-off book but it proved so successful that we started another series, albeit a very infrequent one. I don't think they plan to edit another volume, so there are other editorial teams to come. I've got at least five other proposals sitting on my desk, so please don't send any more in! I've got too many good ones already.

"I ask the *Decalog* editors to include in their proposals who they're intending to approach to write and what author's guidelines they're sending them. We have the final say on the story synopses, they present us with ten and we say whether they're suitable or not. We anticipate they will be, otherwise we wouldn't have chosen those editors.

"There will be at least one *Decalog* a year, possibly two, but no more than that. Generally, in the world of fiction and science fiction, short story collections do not sell as well as novels and that was one of the reasons we had qualms about doing a *Doctor Who* collection until Mark and





Stephen came up with a way of linking the stories. They've shown it could be done."

Virgin have no overall continuity consultant to check that the books do not contradict the television series, or put in suitable references where appropriate. Are the authors so well informed about the details of programme that this is unnecessary? "There's no official person we use in that capacity. We rely on authors to sort that out for themselves. However, Lance Parkin's forthcoming *A History of the Universe* will be an agreed continuity that I can send people. Also the book is intended to appeal to readers who don't accept the books as canonical; it will have different typefaces to distinguish between facts established in the television programme, those established in the books, and those which are just speculation on the author's part."

Who is your favourite *New Adventures* author?

Paul Leonard Paul Cornell, but only for *Human Nature*, which was brilliant – all his best stuff with little or none of the self-indulgence that spoiled his earlier work.

Lawrence Miles Paul Cornell. His were the first *Doctor Who* stories to be written with anyone of my generation in mind.

Kate Orman Paul Cornell. His books are the quintessential *New Adventures*, funny and sad and human, all about what *Doctor Who* is and what life is.

Daniel O'Mahoney Paul Cornell. He has given *Doctor Who* back to the fans, and created the *New Adventures* as they stand today; other writers have been working in his paradigm.

Marc Platt Terrance Dicks, because he knows *Doctor Who* better than anyone and plays with it with an undiminished imagination.

"There are a lot of links developing between the books, such as the Earth Empire of *Original Sin* appearing elsewhere. That's the kind of continuity I ask the authors to put in. What tends to happen is that if I find an author using characters or situations which could tie in with other things I know we've done, I will ask them to refer back to it or to set it in a particular temporal location so that it ties in with what we've already established. Something else I like to do, if another book is coming out later which this one could refer to, is put a few forward references in, because it makes us look clever! There is one in *Theatre of War* which I don't think anybody noticed; The planet which has the sunset that they sit watching is the same planet that destroys the vampires in *Goth Opera*.

"I encourage our authors to get to know each other; I have annual get-togethers which are a sort of thank-you party for all their work, and also a chance for people to network, and a lot of ideas we've used have come out of those; Cwej and Forrester for example. People tend to stay in touch afterwards if they like each other or think they can co-operate usefully. I like to know what's going on but I'm happy for them to talk to each other too and work things out."

The majority of non-fiction *Doctor Who* books published by Virgin seem to come from the Howe/Stammers/Walker team. Will this continue to be the case? "They got onto the treadmill of the decade books [*Doctor Who – The Sixties*, etc] and the Handbooks, and once they'd produced one of each and it was such a high standard there was absolutely no reason not to get them to do all the rest. We're delighted with the work they do; they are works of scholarship and the research that goes into them is quite incredible." What about the criticism that the decade books and the Handbooks are just the same information subdivided differently? "I don't think that's really the case. Of course they're about the same things so they'll to cover some of the same ground, but they take very different approaches. Obviously the Handbooks don't have pictures, for example, but *The First Doctor Handbook* has a lot of new stuff that hadn't come to light when *Doctor Who – The Sixties* was written, and even if it had there would have been no room within the book to feature it all.

"The factual books for 1996 include February's *Who's There?*, a biography of William Hartnell by his granddaughter, Jessica Carney. This is beginning a trend that I think we'll see in the non-fiction books to show more personal accounts of the history of *Doctor Who*. This is written in a slightly informal style, featuring lots of pictures from the private collection of William Hartnell's family. It covers his entire career as well as focussing on his *Doctor Who* years, because I think there are a lot of film buffs out there who'd be interested in an actor of his stature.

"I encourage our authors to get to know each other."

"In March, we have *Ace!*, which is subtitled *The Inside Story of the End of an Era*, by Sophie Aldred and Mike Tucker. It features loads of previously unseen photos from their private collections and their own views on what it was like to work on *Doctor Who* as well as from interviews they've conducted with people like Sylvester McCoy and Andrew Cartmel. It's the subjective complement to the objective Howe/Stammers/Walker books.

"In April, there's *Who Killed Kennedy?*, which is a journalistic expose of the UNIT years, written in the style of such conspiracy books as *The Holy Blood and the Holy Grail*. David Bishop, the author, is a former journalist so he really captures that breathless tone of tabloidese. It's got lots of factual information about the UNIT years and is another way of looking back on them through a stranger's eyes. It fits in with the *X Files* paranoia zeitgeist that seems to be around at the moment.

"1996 will also see *Doctor Who – The Eighties* and *The Third Doctor Handbook*. There will be a *Doctor Who – The Nineties*, but we may hold off until the end of the Nineties depending on whether there's anything actually going on in *Doctor Who*."

Rebecca is confident that the books will still thrive should *Doctor Who* return to television. "Certainly the books will continue, and we will be publishing as many, if not more. Quite what form they'll take, I can't say, but I'm pretty confident the *New Adventures* will continue in some form, because they have built up a style and have their own following and it would be a shame to lose that. We'd certainly also want to novelise anything that came out on television.

With the fiftieth *New Adventure* featuring the Seventh Doctor fast approaching, it must surely be time for a regeneration? "It's something we've thought very seriously about, but the BBC don't want us to regenerate him. There are other things we can do that will ring the changes. However, with the possibility of a new series and a new Doctor we might adopt, I don't want to make any plans until we know what's going on."

Last time **Doctor Who Magazine** spoke to Rebecca, she strenuously denied any ambition to write her own *Doctor Who* novel. She hasn't changed her mind. "The idea fills me with horror and loathing. I love the books but there's a limit. My mental hygiene couldn't take evenings of *Doctor Who*, I'm afraid!"

◆

Critics have suggested that Virgin Books are flogging a dead horse to gullible anoraks. Aren't you ashamed?

Marc Platt I love *Doctor Who* and feel a terrible responsibility for being faithful to it. Never underestimate the punters, either. They'll soon sort us out if we don't come up to scratch.

Daniel O'Mahoney *Doctor Who* isn't a dead horse. *Doctor Who* fans aren't gullible anoraks. Nevertheless, I am very ashamed.

Paul Leonard Frankly, no. It's still possible to create interesting fiction within the format inherited from the TV series. As for gullible anoraks, I can think of worse obsessions, and certainly less interesting ones.

Lawrence Miles But in the seventh month of the seventh year the horse shall rise again; and the anoraks shall look upon the face of Virgin Publishing, saying, "Blessed be Virgin Publishing, for they did speak the gospel of the horse in our darkest hour," and all shall weep with joy.

Kate Orman The Doctor is alive and well and living in Ladbroke Grove.

Gallifrey Guardian

"He must know you guys are real and out there."

Producer appeals for help from fans

Prospective *Doctor Who* producer Philip Segal issued an unprecedented call for help from fans to help save his seemingly beleagured TV movie project.

Segal, who is a regular correspondent with a number of *Doctor Who* enthusiasts via the Internet, sent the following message to the American *Doctor Who* fan group The Prydonian Renegades in November.

"If you would like to help me and the project, now is your chance. It is time to test the strength and support of every loyal Whovian in this country.

"If I don't get Universal's cooperation to move forward within the next three weeks, this project could be dead. Please have everyone call or write Tom Thayer, the president of Universal Television, and tell his office you want to see *Doctor Who* on Fox next May. If everyone drops him a card or leaves a polite message with his office the impact will be overwhelming, I promise you.

"He must know you guys are real and out there."

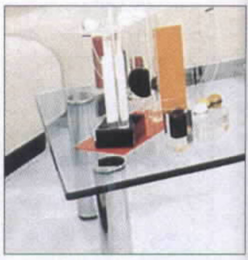
The message was relayed to a number of discussion groups on the Internet, and sparked a flurry of debate about the status of this long-awaited project. **DWM** immediately contacted the BBC, who would only tell us that negotiations were becoming "increasingly complex". The BBC also confirmed that Matthew Jacobs' script was undergoing extensive re-writes to fit their needs, but they have received no indication that the overall co-production deal with Universal is in immediate jeopardy. The BBC Worldwide spokesperson once again remarked upon Segal's tendency to "jump the gun", drawing a comparison with his precipitous remarks at the Edinburgh Television Festival, where he announced a pre-production start-date of late November when the content of the script had still to be agreed by all parties.

Soon after his initial appeal, however, a representative of Segal's company indicated that there was no major problem after all and, reportedly, Segal then asked fans to stop calling Universal and assured them that the TV movie was still on-course.

At a recent convention, actor Sylvester McCoy told fans that one of the sources of disagreement between BBC Worldwide and Universal was over the choice of actor to take the lead role. Sylvester indicated that the British end of the partnership is keen for Paul McGann, star of the highly-regarded films *Paper Mask* and *Withnail and I*, to play the Doctor, while the Stateside wing is holding out for pop star and actor Sting *(above)*.

As reported last issue, it appears that the complexity of the working relationship of all the parties involved in this project seems to be one of its severest handicaps. Rumours have suggested that the BBC is now considering other less ambitious and home-grown options for a revival of *Doctor Who*.

Competitions



Silva Screen have kindly offered us FIVE copies of the soundtrack to the independent *Doctor Who* video tie-in *Shakedown – Return of the Sontarans*. The CD features the entire score for the production, composed by *Doctor Who* incidental musician Mark Ayres, which is also available in all good specialist dealers. To stand a chance of winning a copy, simply identify the story from which the set detail shown here originates. Send your answer on the back of an intriguing postcard to CALLED THE PHYSICIAN, OR THE DENTIST, OR SOMETHING at the editorial address on page three.

Boxtree Books have given us TEN copies of Adrian Rigelsford's tome *Classic Who: The Hinchcliffe Years* to offer in a competition. To get your name in the hat, tell us the names of *two* Zygons given in *Terror of the Zygons*. Send your answer on a suitably Scottish postcard to BUT *HE* UNDERESTIMATED THE POWER OF ORGANIC CRYSTALLOGRAPHY at the editorial address on page three.

Video news

BBC
THE HAND OF FEAR
DOCTOR WHO
Starring TOM BAKER

The BBC Video schedule for 1996 is taking on a more definite shape. *The Hand of Fear* (cover artwork shown here by Colin Howard) will be available in February, followed by *The Happiness Patrol* and *Time-Flight*, which are now both confirmed for March. *The Green Death*, first scheduled for release in 1993, but withheld after the story received an unexpected repeat on BBC2, is to finally reach the high-street in April. BBC Video hopes to release the opening story of Tom Baker's final season, *The Leisure Hive*, in May – subject to clearances.

DOCTOR WHO
THE MISSING ADVENTURES
THE SANDS OF TIME
JUSTIN RICHARDS

- Shown here is Alister Pearson's cover to next May's *Missing Adventure, The Sands of Time* by Justin Richards which, rather like **DWM**'s recent comic strip *The Curse of the Scarab*, features the Fifth Doctor and is an indirect sequel to the television serial *The Pyramids of Mars*.

So Vile a Sin, by Ben Aaronovitch, has finally been confirmed as November's *New Adventure*, and sees the departure of companion Roz Forrester from the series.

Artist Paul Campbell is putting the finishing touches to a special piece of artwork – commissioned jointly by Virgin and **Doctor Who Magazine** – to celebrate the release of the fiftieth *New Adventure, Happy Endings* by series regular Paul Cornell, next May. The illustration features characters from many of the books – including Ace, who makes a fleeting return to the *New Adventures* – gathered at Bernice Summerfield's wedding, and will appear on the novel's cover and in a special feature in **DWM** early next year. *Happy Endings* will also be the first book to feature the series' new cover design.

- The Fourth Doctor made a cameo appearance in an episode of the popular animated comedy series *The Simpsons* recently shown in America. He forms part of a committee of leading television characters who are summoned to a meeting of Springfield's finest when the town is held to ransom by the deranged, nuclear bomb-wielding Sideshow Bob (voiced by *Frasier*'s own Kelsey Grammer), who is calling for an end to all television broadcasting. The episode will be shown in Britain on Sky One in the coming months.

Outside the Spaceship

It's Christmas again, which means that a lot of familiar faces will once again be treading the boards in this year's host of pantomimes. Here's a quick run-down of the *Who* folk involved in them and some other stage productions . . .

Aladdin

Churchill Theatre, Bromley (December 14th-January 20th). Starring Bonnie Langford as Aladdin with George Sewell (Ratcliffe from *Remembrance of the Daleks*), Gloria Hunniford, Mickey Hutton and The Patton Brothers.

Box Office: (0181) 460 6677 Tickets: generally £12.50, £10.50, £8.50 (some concessions). Times: 7.30pm, some 2.30pm, some 4.15pm (no Sundays)

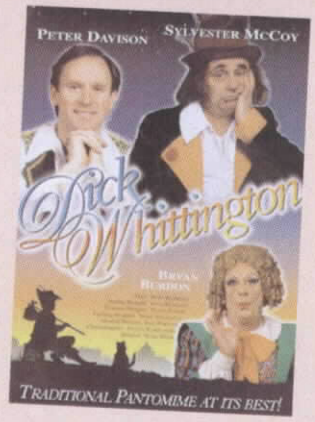
Babes in the Wood

Theatre Royal, Lincoln (December 14th-January 28th). Starring Frazer Hines as the Robber with Liz Hobbs, Dick Van Winkle, Larry Dann (*The Bill*), Diana Davies (*Emmerdale*), and David Griffin (Lt Commander Mitchell from *The Sea Devils* plus *Keeping Up Appearances* and *Hi-de-hi*).

Box Office: (01522) 525555/534570 Tickets: £9.75, £8.75 and £6.50 (some concessions). Times: 7.00pm (some 2.30pm, occasional 11.00 am & 5.15 pm).

Cinderella

Hexagon Theatre, Reading (December 13th-January 13th). Starring Bobby Davro and Linda Robson. Directed by Peter Purves.



Box Office: (01734) 591591 Tickets: £13.50, £11.50, £9.50 (some concessions). Times: 7.00pm and 2.00pm (some 4.15 and 7.30pm, no Sundays).

Dick Whittington

Theatre Royal, Windsor (December 15th-January 13th). Starring Peter Davison as Idle Jack and Sylvester McCoy as Alderman Fitzwarren with Brian Burdon.

Box Office: (01753) 853888. Tickets: from £7.50, £15, £10 or £5 (some concessions). Times: 7.30 or 7.45pm (except Dec 25th) and 2.30 or 4.30pm (no Sundays).

Don't Dress For Dinner

Duchess Theatre, London (indefinite run). Starring Deborah Watling as Suzette with Royce Mills (*Resurrection/Revelation/Remembrance of the Daleks*).

Box Office: (0171) 494 5075 Tickets: £18.50, £15, £11, £8. Times: 8.00pm (also Wednesdays 3.00pm and Saturdays 5.00pm)

Great Expectations

Alexandra Theatre, Birmingham (December 22nd-February 17th) Starring Colin Baker as Magwitch with Darren Day and Nyree Dawn Porter.

Box Office: (0121) 643 1231. Tickets: £23.50 to £13.50 (Fri/Sat Evenings), £21.50 to £12.50 (Mon to Thu/Sat matinees), £17 to £10 (midweek matinees). Times: 7.30pm (also Wednesdays/Saturdays and December 28th 2.30pm)

The Simpleton of the Unexpected Isles

Orange Tree Theatre, Richmond (November 30th-January 27th) Starring Kate O'Mara as Prola with David Gooderson (Davros from *Destiny of the Daleks*), Susan Arnold, Nicole Arumugam (*EastEnders*), Kourosh Asad, Constance Barrie, Anil Desai, John Hudson, Joan Moon, Raad Rawi, Christopher Staines and Timothy Watson.

Box Office: (0181) 940 3633 Tickets: £12.50 to £7.50 (some concessions). Times: 7.45pm (Thursday and Saturday matinees plus 27th & 29th Dec, no Sundays).

Dominic May

COMING IN ISSUE 235

First Impressions

Doctor Who is placed in the dock and judged by the audience it will have to impress if the show is to succeed in the Nineties: a classroom of ten-year-olds. In the age of *Power Rangers* and *The Batman Adventures*, what will they make of it . . ?

Bob Baker & Dave Martin

The writing duo responsible for such stories as *The Claws of Axos* and *The Three Doctors* discuss their work in the first of a two-part interview.

The John Nathan-Turner Memoirs

John Nathan-Turner continues his candid look back at his days on the series. This time it's Season Nineteen, and the debut of Peter Davison . . .

Verity Lambert

The first producer takes a detailed look behind-the-scenes of the Doctor's first adventures.

Black Destiny

by Gary Russell and Martin Geraghty

The Doctor, Sarah and Harry find themselves in twenty-first century Russia – and are thrust into the horrific results of a madman's dream of revenge . . .

The Web of Fear

The classic Patrick Troughton underground adventure is covered in the *Archive* with behind-the-scenes facts, story details and photographs.

on sale 18th December

The most fearsome force for evil in the known universe is coming to Issue 237 of Doctor Who Magazine.

When I say 'run' . . .

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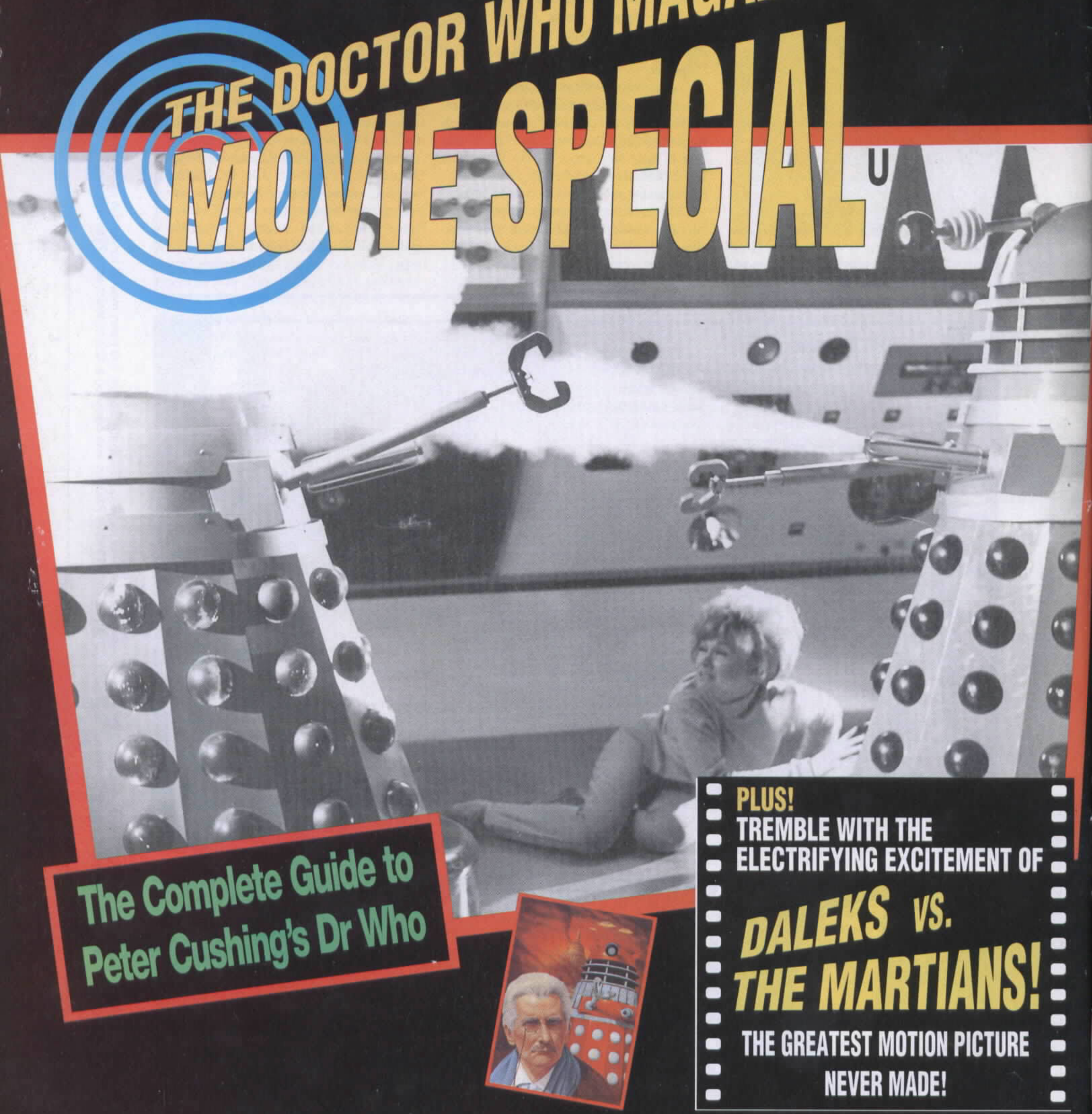
THE DOCTOR WHO MAGAZINE MOVIE SPECIAL



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